OCTOBER 16, 1912 PRICE TEN CENTS

THE NEW YORK

DRAMATIC MIRROR

THE ONE-ACT PLAY

By Edgar Allan Woolf

THEATRICAL CONTRACTS

By Abraham L. Jacobs, of the New York Bar

OLIVER MOROSCO'S RISE

By D. H. Wallace

REVIEWS OF THE PLAYS

By "The First Nighter"

JOSE COLLINS

EMMA DUNN
IN "THE GOVERNOR'S LADY"

FLORENCE REED IN "THE MASTER OF THE HOUSE"

ELIZABETH BRICE
IN "TANTALIZING TOMMY"

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THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

VOLUME LXVIII | NEW YORK, WEDNESDAY, OCTOBER 16, 1912 | No. 1765

THE ONE-ACT PLAY

By EDGAR ALLAN WOOLF

[By actual count the name of Edgar Allan Woolf appeared upon more theatrical programmes last season than that of any other author in the United States. This is because fourteen one-act plays, written by Mr. Woolf, were being performed twice a day all season in the various theaters controlled by the United Booking Office. From present indications it would seem that this season he will break his own record. That the writing of the successful one-act play demands a different technique from that required of the author of a three-act play is shown by the fact that such skilled playwrights as Augustus Thomas, A. E. Thomas, Channing Pollock and Henry Arthur Jones had one-act plays produced on trial last season that were not awarded "bookings" by the vaudeville "powers-that-be." Therefore, what Mr. Woolf has to say on the subject of the one-act play should be of interest.—EDITOR.]

EVERY week, I am told, the gentlemen whose duty it is to review acts for the United Booking Office witness on an average of twenty one-act play "tryouts." Very often they fail to find one playlet in the lot that they consider worthy of booking. These men are of a much higher order in learning and culture than the old style variety manager, who booked a sketch if it made an audience laugh. Now vaudeville demands that the material in a playlet which makes an audience laugh must be weighted with an idea; it must be free from horse-play; it must be developed in consistent character drawing; it must be along new lines, and, above all, it must be clean. Men like E. S. Darling, who books the New York Keith houses; Charles Lovenberg, Charles Stevenson, E. M. Robinson, and others, eagerly watch every tryout to find something new that is worthy of being booked in the theaters they control, so that the cry of the disappointed vaudeville actor that good sketches don't get a chance is not true.

I heard a comic opera comedian who presented a sketch that was not booked say the booking managers were in conspiracy to keep him out of vaudeville, as his act was a "riot." True, the audience did laugh, but here is a specimen of the dialogue they laughed at:

"What is that on your neck?"

"My head. What did you think it was—a pickle?"

That brand of humor is bound to make the unthinking laugh, but sure to make the judicious grieve, and the "riot" caused by such humor means nothing to the modern vaudeville manager.

Personally, I try to make every playlet I write mean something. Even if it is a farce, I want to feel that I have given the audience an idea in addition to some fun. I believe that this trend toward "the play with a meaning" which is pervading the drama should extend into the field of vaudeville. When Mrs. Gene Hughes first "tried out" my sketch, Youth, in a picture house in Perth Amboy I happened to be sitting behind a woman who was no older in years than the grandmother character that Mrs. Hughes was playing, but who looked fully twenty years her senior. When the curtain fell on the first performance I listened about me—for some comment—as I always do, even if the audience is "a ten-cent one"—and when I heard that woman turn to her husband, a hard working old laborer, and say: "John, I wonder if I commenced to think young thoughts if I could look as swell as her." I knew the little play was a hit. It had made that old lady think.

To make a vaudeville audience think is about the last thing most authors would attempt in writing a one-act play. With me it is the first test I put to my idea. When I am satisfied that my pivotal theme is all right I begin to figure out how I can develop it so that I may have a finish that is better than anything that has gone before. Many times I have discarded an idea which appealed to me at first as great, simply because it would not develop toward a novel or startling finish. The idea exhausted itself in the "protasis" or exposition of the story. This is a very important difference that exists between the three or four act play and the vaudeville playlet. The last act of a long play is one that generally follows the so-called "climax" scene, and is divided by Aristotle into two parts, the "catabasis" and the "catastrophe." But in the one-act play for vaudeville the "wind up" must be more than a final readjustment of the tangled threads—it must be the most interesting, moving and satisfying part of the whole. Very often a good finish has brought success to a mediocre vehicle.

VIOLA ALLEN
Chinese Empress in "The Daughter of Heaven"

Personally, I feel that there is a bit too much importance attached by managers to the number of "curtains" which a playlet gets. This forces the author and actor to work for applause at the finish instead of for artistic results. But vaudeville will outgrow this remnant of its "variety days," just as it has many other follies.

Now let us say that the author has a theme with an idea that develops toward a worthy finish, how is he to set about writing it? In my own case I always work out my story with as many "visible episodes" as possible. By "visible episodes" I mean bits of action which can be understood if seen only. I always remember the remark of a matinee girl that I heard when I first began to write. This little lady's prattle contained a dictum that was far more helpful to me than she imagined. "I never listen at the theater," she said, "unless the play makes me."

There it is! How many times have you found yourself at a play unable to concentrate upon it until some one comes on and does something that strikes the eye, and all at once you find yourself listening?

Strike the eye at the start. Show your characters doing something interesting. If they are talking about a new home, show the plans—or drawings of it; if they are discussing a murder, work the dagger or pistol into the dialogue, so it may be shown to get the attention. Once you have the audience's attention, hold it by incessant mental action. The physical action, so dear to the old-time stage-manager who argued "we need a little movement here, so I'll make the heroine cross to the left," is a thing of the past. A playlet may be full of action and yet the whole piece may be played in one spot. But there must be mental surprises, mental determinings, mental disclosures—in short, mental action.

And all the time you are working for the development of your story and action you must work for what is perhaps even more important to-day than either—the development of your character-drawing. Vaudeville audiences are just as eager to recognize a finely-drawn character study as the two-dollar audiences of Broadway. A brilliant line put into the mouth of a character that was mentally incapable of conceiving it would strike a false note that would be felt in every vaudeville house in the country. And

(*Continued on page* 10.)

ON THE RIALTO

NOW that the injunction of secrecy has been lifted, and The Higher Court is open to criticism, I feel inclined to say something nice about young Lily Cahill, whom Sydney Rosenfeld chose to play the role of Faith. Miss Cahill has a pair of lips like a La France rosebud, she has a glorious note in her voice, and besides all this there is something persuasively womanly in her love-making. The situations do not call for a torrid, temperamental love scene, an Olga Nethersole kiss, or anything like that. They only demand a yielding, snuggling, insinuating, real home-like display of affection—and that is precisely Miss Cahill's *forte*. And it waxes in all the deeper, because in the first act of the play she presents a peculiarly stern, perhaps an imperious, aspect, which is heightened by her black gown, but makes for the essential contrast to throw her pliant softness into relief in the latter part of the play.

Just this lack of contrast is the thing I find fault with in the acting of John Hamden by Andrew Robson. There is not enough of the autocrat indicated in his playing during the first act. I want to see more audacity of spirit, more of the domineering, brow-beating, commandeering kind in the prosperous, self-complacent, defiant Hamden of the first act—not of the thunderous, snarling sort we get from Edmond Breese; Mr. Robson's better modulated method is quite sufficient. But I should like to see the contrite, stricken and heart-sore Hamden of the last act seem the more sympathetic and the whole personality a more clearly composed figure because of the entire subversion of his pride.

The most complex character and therefore the most difficult, in The Higher Court, is that of the boy Paul; and this role was on the whole the one that was best interpreted. John Westley showed that he is a studious actor in his ability to denote the half-diseased mentality of the unfortunate rich man's son as an antithesis to his reawakened manhood in the last act. He marked the transition, the breaking of the clouds and the ultimate dawn of restored reason with a nicety that showed insight and general comprehension, with no seeking after bizarre effects, but a whole-souled expression of artistic balance.

Two other characters splendidly performed were those of Sol Craddock by Edward Mawson and the minister in the first act by Harry Hadfield. The latter has not a great deal to do, but his work is dignified, natural and spontaneous, and his lines ring with sincerity. Mawson gave a wonderfully restrained performance of a role that could be easily overacted, and in the denunciation scene easily bring the actor to his gruel. But Mawson rose with the occasion, and gave it a certain solemnity that impressed everyone in the theater deeply.

The week's London papers print some familiar names among those who are active on the stage in the British capital. Ethel Warwick has taken the Queen's Theater and opened it with Zasa, supported by Guy Standing. The Typhoon has recently been produced by Laurence Irving and Mabel Hackney. Olga Nethersole, who has slighted us for two seasons, recently opened an English tour at Birmingham, using Margaret Anglin's former play, The Awakening of Helena Ritchie. Finally, I see that Pinero has set to work writing another play.

It turns out that Hugo Felix *did* compose the original score of Madame Sherry, a surmise expressed in last week's MIRROR. A bit of interesting play history attaches to the way in which the operetta, which ultimately made a large sum of money for A. H. Woods, George W. Lederer and Harry H. Frazee, reached a production. The manuscript was in the office of Sanger & Jordan more than three years. One day, John Ernest Warren, who was reading plays for the firm, came across it and got interested. He made a short, two-page typewritten synopsis of it and appended as comments the following remarks:

"Very funny, and very naughty. Too naughty for Puritan America, unless handled by an Al. Woods. It is another Girl from Rector's, only more of a yell and more Parisian. It would make a Quaker laugh, or Hamlet's father's ghost. For obvious reasons do not go into details, as I have a regard for Sanger & Jordan's typists. I think Al. Woods will grab it, or K. & E., or Shubert, or Ziegfeld, unless they have grown squeamish. It isn't vicious or mean. It is just—Parisian! Songs not inserted. It calls for twenty of them. If they are as funny as the book———!"

This little two-page synopsis with its conclusive verdict was sent to A. H. Woods, and Mr. Woods sent for the manuscript. The rest is history. It was the O. K. mark of Mr. Warren that made a fortune for three managers and put hundreds of people to work. But for him, a great musical success would probably still be reposing in a pigeon-hole.

If I were Woods, or Frazee, or Lederer, I think I would send Warren a block of United States bonds.

F. E. Foster, THE MIRROR's veteran representative at Iowa Falls, Iowa, has called my attention to an up-country humorist in his state that has sized up comedians—high and low—from a bench in the village opery house as well as from the plush in the city amusement palaces, and recently went on record as defining this class of actors. The humorist in question is Herbert L. Rann, the editor of the Manchester *Press*, who has attained a wide reputation as a humorist of the droll type. In lining up comedians, Mr. Rann says:

"The comedian is a high-strung actor who retails jokes which do not have to be accompanied by explanatory foot notes or an outline map. His business is to extract unpremeditated tee-hees from people who do not care to have their humor draped in thought. Every comedian has a different system. Some are able to convulse an audience by merely sitting down heavily on the floor to the accompaniment of the bass drum, while others have to break up the dishes and get kicked through the right upper exit in order to produce the same effect. A comedian's life is full of joy and sunshine. All he has to do is to coin jokes which none of those present have heard for several years and then wait for sombody who has come in on a pass to laugh right out loud. The saddest day in a comedian's career is when he tries to impale a cold and austere audience on the point of a joke which threw the population of the last town into a fit of pink apoplexy. There is nothing more painful in this life than the sight of a kind, well-meaning comedian trying to wring extempore laughter from an audience which recognizes every joke before it turns the corner. Every once in a while some comedian conceives the unique idea of relying upon the mental agility of his audience and gets stung in a very positive and unequivocal manner, after which he resorts to falling through a cane-bottomed chair and recovers his standing in the profession. There are two kinds of comedy—high and low. The higher comedy gets the more it costs and the less it hurts. Some varieties of high comedy can be watched for hours without straining a vest button. Low comedy goes down to quite a depth and consists mainly of brittle repartee and language which violates the pure food laws. The best low comedians are those who have a double back handspring in their repertoire." THE USHER.

RICHARD BENNETT A MANAGER.

Well-Known Actor Acquires Margaret Turnbull's "The Stronger Claim."

The newest actor manager in the field is Richard Bennett. Thereby hangs a story. The plans were to have Mr. Bennett act in his usual capacity as leading man for a new play to be produced by Henry W. Savage, one of the first in the Savage list for this season. The Colonel had accepted the play from Margaret Turnbull, a fiction writer, and made arrangements for it before he went to London recently. Mr. Bennett and Edith Wynne Matthison were to have the leading parts. But when Colonel Savage came back from London, the story goes, he changed his mind and concluded not to put on the Turnbull play. Mr. Bennett thereupon demonstrated his faith in said play by offering to produce it himself. His offer was accepted and Mr. Bennett opened an office on the third floor of the building occupied by Colonel Savage. He engaged Arthur R. Ryan, last season with the Savage press department, and this summer with the *Sun*, for a publicity man, and rehearsals began on Monday. A metropolitan production will be given next month.

The play is to be known as The Stronger Claim. It requires only six characters in addition to a boy, and only two settings, an interior and exterior. The story is concerned with a priest, his father, mother, and sister, Mr. Bennett playing the priest, Edith Wynne Matthison his mother, and Alice Johnson his sister. Mr. Bennett declares that he will in no way be featured as a star, his sole object being to enter the managerial field, following the long-established plan of the English actor-manager. During recent years he has created leading parts in many of the notable successes in this country, The Lion and the Mouse, Man and Superman, Hypocrites, The Deep Purple, and Passers-By. He made a pronounced success in the character of John Shand with Maude Adams in What Every Woman Knows, and has been eagerly sought as a star feature in the leading stock companies of the country.

MUTUALITY OF THEATRICAL CONTRACTS

BY ABRAHAM L. JACOBS OF THE NEW YORK BAR

THE courts have established and laid down as a general rule that contracts must be mutual in order to warrant a judgment for their performance. If a contract cannot be enforced against either one of the parties, it lacks mutuality and the courts will not enforce it against his adversary. In other words, the contract must not be unilateral. Courts of equity frequently restrain an actor under contract to perform for one and not to perform for another during the period of the contract, but such application for relief is addressed to the sound discretion of the court and will not be granted where the party seeking relief is not specifically bound by the contract, so that the obligations are reciprocal and enforceable. If the courts cannot enforce the performance of contracts, they may nevertheless practically accomplish the same end by enjoining the branch of contract and thereby prevent the party in default from rendering services to another.

Theatrical contracts have been upon no different footing than other contracts involving the exercise of intellectual faculties. Actors and actresses are not treated as a specially privileged class, but are held like all other persons to a true and faithful performance of their engagements. The sudden breach of contract by performers in the midst of a season will in many cases fail to afford adequate compensation to the manager and deprive him of the benefits to which he is entitled by reason of his investment. Therefore, in such cases where the manager shows conditions which are reasonable, that he in no wise is to blame for the breach and cannot be adequately indemnified by a money judgment, courts will protect him by injunction and prevent the performer from rendering services elsewhere.

In such cases, however, it is essential that the contract be reasonable and mutual. If the performer is not properly protected by the contract and the conditions thereof are not mutual, courts of equity will refuse injunction.

The contract may contain such terms and conditions as are mutually agreed upon, but in all cases there must be the reciprocal relation and condition whereby both parties are protected and have their respective remedies. Generally speaking, a unilateral contract is one by which one of the parties is definitely bound to render services or perform certain conditions or make certain payments without any reciprocal agreement on the part of the other party, and such contracts are not enforced. The utmost good faith is essential by both parties, and the general principles applicable to commercial contracts are recognized in the construction and enforcement of theatrical contracts. There is no difference in principle.

The principal distinction in theatrical contracts has generally been the unique services of a performer which cannot readily be replaced and which makes necessary recourse to the courts in order to secure adequate remedy by the manager, and it is in such cases where the unique characteristics of the performer have been "capitalized" that the courts grant injunctions restraining the performer from rendering his services elsewhere, as no action at law or money damages can adequately compensate the manager for the losses which may be sustained by him from such a breach. If, however, the contract fails to recognize and properly protect the actor, so that the latter has no remedy thereunder, courts will not enforce the contract specifically.

The same general rules apply requiring good faith from both parties, and the courts will not hesitate to deny applications for injunctions where the complaining party fails to show the utmost good faith, not only in the character of the contract and its terms, but that it is mutual. This is upon the theory that courts will not enforce "unfair" contracts, but the complaining party must in the first instance show that he is justified in seeking injunctive relief and that he himself is free from causes of complaint. The application of these general principles may serve useful purpose to both parties and establish a better understanding as to the rights and remedies under contracts between managers and actors.

OLIVER MOROSCO'S RISE

HIS OWN ACCOUNT OF VENTURES IN LOS ANGELES, WITH SIDELIGHTS ON STOCK PRODUCING COMPANIES

WHEN Oliver Morosco moved from San Francisco to Los Angeles with his family thirteen years ago, he had to his credit years of newspaper work and forty dollars. He rented the Burbank Theater, brought in a high class organization, headed by Timothy Daniel Frawley, and within ten weeks made a profit of $7,000. Since that time his course has been one of work—he likes it—and rewarding success, until to-day he is a man of wealth, and distinguished in the East as well as in the West for his theatrical productions.

A most notable step in his progress was the foundation of the stock company as an institution, demonstrating that he could not only give the public what it wanted, but could create a demand for his products. As he put it: "I had to educate the people of Los Angeles to like the idea, but once they took it up they actually became proud of the companies. The newspapers, after regarding me at first as a foolish youngster who would soon know better, changed their attitude enough to include the companies in the list of home industries. To-day they regard them as a good advertisement, and you know what that means to Los Angeles."

Mr. Morosco made the Burbank Theater pay as a "roadstand," but he changed policies because he thought it was a bigger thing to put on new plays. The process of change was interesting in itself. Of this he said: "What impressed me was that the thirteen managers who had failed in the Burbank before I took it over had not made it stand for anything. The attractions had ranged from melodrama up and down. I started off with a company in charge of T. D. Frawley, now Henry W. Savage's general director, because I had heard that it was a high class organization, with good acting, handsome women, attractive scenery and all that."

Evidently Mr. Morosco had a keen insight from the first into public taste. He went on: "They gave Madame Sans Gene, something new for Los Angeles, and they drew the class of people I wanted, the best in the city. Their success put me on my feet, but after they went, I had difficulty in finding the kind of attractions I wanted, as often as I wanted them, and I concluded to make a change. Then I wrote a play of my own—I confess it. I organized a company, and put on that play, and another of mine. One ran five weeks.

"At that time Los Angeles was like other cities in following the New York verdict, and I looked like an upstart. I guess the newspaper men thought I was another kind of a fool, but I had been through the newspaper game myself, and I began by swinging the boys around to my way of thinking. What bothered me then about productions was that I could not criticise my own plays. It looked as if I ought to spend my time in criticising the work of others and rounding it up for production, and ever since then I have been putting on plays by other people.

"With the generous support of the press, the Burbank Theater company became a success. Plays varied in their runs from one week up, and the reputation of the company began to spread. Eastern managers wrote that they would like to have their plays tried out in Los Angeles, and I did several, The Country Boy for one. In the meantime I had prospered enough to take over the Belasco and Majestic Theaters, putting a company in the former and booking attractions for the latter. This meant that with the exception of the Mason Theater, booked by Klaw and Erlanger, I practically chose what plays should be given in the city at prices from fifty cents to two dollars. We gave a variety of them, including those best known in the East when they had not yet been brought in by road companies. Dramas like The Easiest Way, that are generally in stock only for a week, ran with us for several weeks, so that we could be giving them and rehearsing for new plays at the same time.

"As the dramas that we introduced, like The Rose of the Rancho, came East and proved a success people in Los Angeles began to take more pride in the new productions and patronized them better than the well known plays. Business went to the Burbank Theater in proportion as it became more and more of a producing house. The Burbank, by the way, is my pet. Runs stretched out both there and in the Belasco, as that got new plays, until we made a record last summer of a hundred and one performances for Peg o' My Heart. The Eastern managers still ask me to try plays out for them, but I now do it only when they sell me an interest. The field has broadened to encourage the building of another theater, the Morosco, which will be opened next month for new productions alone. The plays which I am to bring into

OLIVER MOROSCO

New York this season, either have been or will be tried out in one of these houses, of course, before they are seen outside. I might say, too, that Los Angeles takes pride in the fact that it has been recognized as a producing center, and its verdict has been confirmed by the metropolis. To keep this reputation, the newspapers, although generous enough to give columns of space to news of my theaters, are careful about their verdicts. It seems to me that if the critics are enthusiastic about a play, they say they rather like it. They still have the fear that their verdict will be reversed by New York. Then the fact that they are ready to jump on my neck at any time naturally makes me still more careful."

The man who was telling with justifiable pride this story of his career sat at a breakfast table in the Hotel Astor. As he talked, with an easy, pleasant tone that became almost sharp at moments when he spoke decisively, the interviewer was impressed with the fact that Mr. Morosco had attained success in the full flush of youth. He is as enthusiastic as he must have been when he "made good" those first weeks in Los Angeles. He gives the impression of a man whose wits have been sharpened by years of business conflict without any dulling of his sympathies. In other words, you like him.

Mr. Morosco's young son, in democratic and straightforward manners like unto his father, but said by the latter to be "the sport of the family," came back to say that a gentleman was waiting outside to see Mr. Morosco on business. This was not the only message of the kind, either, but the man so much in demand chatted as pleasantly as ever. In answer to a question as to whether San Francisco was likely to develop as a producing center also, he said that he and Fred Belasco, manager of the Alcazar, had united forces already for experiments in that direction.

The agreement appears to be solely for friendship, so far. Mr. Morosco's explanation was: "Belasco wanted to make a production last summer, and he borrowed some of the actors whom I had under contract but could not use just then. He put in Barbaraza and it was very well liked. But there has been nothing done to make productions regularly in San Francisco."

"Do you think any other city, say here in the East, could be made a producing center on the same scale as Los Angeles?"

"I should think it might be done, but you would first have to persuade the people to take a pride in new plays brought out there, and you certainly would need the support of the newspapers. New York's verdict is still powerful, and you have that to reckon with more in the East than we have in the Far West. Still I think the scheme is feasible."

Over the rolls and coffee went still another question: "Have you had any trouble finding plays?"

"No. I have been looking, and still am looking for young playwrights to bring out. I like to be known as their friend. Some of those whose work has been put on by my companies will be heard from, too, with bigger plays. Richard Walton Tully is one. The association has been pleasant for me in the case of the playwrights like Tully with brains as well as genius, but you want to remember that some of these other playwrights have as much artistic temperament as grand opera singers."

Mr. Morosco is also in favor of open door for managers as well as playwrights, and he thinks that the increasing number of theaters will help to bring it. Looking out of the window on Broadway itself, he remarked cheerfully that he disagreed of course with those who stood afar off and wailed about "too many theaters": "for all these new houses are going to give a chance to the smaller producer who can't buy a theater."

Breakfast came to an end, the waiter got his tip, and we went out into the lobby for Mr. Morosco to meet some of the men who awaited him. As he bought cigars he remarked that he felt as much at home in New York now as he did in Los Angeles, except for the climate. To Los Angeles that may sound like treason, but to New York it means that Mr. Morosco is destined for more fame on both coasts.

D. H. WALLACE.

THE POWER OF WORDS.

The long speech in the third act of The Attack which John Mason in the character of Merital, the political leader and man of affairs who is idolized by a girl as young as his own children, delivers each night, to explain how he came as a boy to fall in evil ways, is by many considered one of Henry Bernstein's best achievements. Much depends on this speech. He must either gain or lose the sympathy of the girl and the audience by the effect it makes, so that, while a great deal depends on Mr. Mason's splendid delivery, still more depends on the intrinsic power of the words in which the crucial speech of the play is expressed. Here it is in part:

"One morning I arrived at the office before anyone else. The letters were on the table—my attention was attracted by a large envelope. I recognized the writing. It was from a client who was sending us money to invest. I was alone. I was near the table—you know the rest. The theft was discovered almost immediately, and the search for the culprit began while I was away on leave by Jacqueline's sickbed. The day after my return to the office, M. Dalbeau called me in. 'Merital, I want you!' he said. I went into his room and shut the door. He was sitting at his desk—he looked at me quietly, and then he said, 'Merital, I've just seen the Inspector of Police. You have paid some debts in the last few days, and settled some rather large bills. You did it with stolen money. You stole from me a letter containing four thousand francs.' I made no reply, only said to myself, 'They shan't arrest me, I'll kill myself, like my father.' He continued, 'I'm not going to have you arrested, I'll simply dismiss you. I am sorry for your wife and your little son.' As I did not move, he added, 'Your crime is particularly base, because you know how hard it is for me to gain my living, that I am very poor. Now go!' I found myself in the street, bewildered. Why didn't this man have me arrested? Then suddenly one thought dominated me to the exclusion of all else. I must pay back those four thousand francs. It was in this rudimentary form that the first germ of principle was born in me. We went to Paris. There I learned the difference between poverty and misery. Oh! there is a difference. I wouldn't wish my worst enemy those first months in Paris. What struggles! I worked on the quays, and once—after a vain day's search for work—I was going back to our wretched little room without a sou in my pocket—it was horrible! But I knew I should be greeted with a smile, and this poor wan smile in the little starved face hurt me in advance—I saw a lady coming towards me between two young girls—their carriage was following them—they were pretty and laughed as they talked—I went straight to meet them without any definite plan, and my heart beat so that it almost choked me. As soon as I was close to them, I thrust out my hat suddenly and turned my head away. I heard an exclamation, I was conscious they stopped, that they searched in their purse—it seemed to take a century! At last a charming voice said, 'There, M'sieur!' and something heavy fell into the hat. I rushed away without even saying, 'Thank you!' It was five francs."

THE FIRST NIGHTER

"THE DAUGHTER OF HEAVEN."

A Dramatic Spectacle in Three Parts and Eight Scenes by Pierre Loti and Judith Gautier, English Adaptation by George Egerton; produced by the Liebler Co., Oct. 12, at the Century Theater.

The Daughter of Heaven ..... Viola Allen
The Emperor of China ..... Basil Gill
Son of Spring, Child Emperor at Nankin, Master Norris Millington

TO THE COURT OF NANKIN.

Prince Fidelity ..... Lee Baker
Prince Winged Arrow ..... Bernard Fairfax
Prince Daring Flight ..... Claude Brooke
Profound Sagacity ..... Clarence Heritage
Pine Tree ..... F. Wilmot
Exalted Thought ..... Marshall Wynn
Master of Ceremonies ..... Roy Merrill
Chief Eunuch ..... David Kirkpatrick
A Councillor ..... Lawrence O'Leary
A Secretary ..... Alphonse Fabre
A Captain ..... Herbert Corey
An Officer ..... J. W. Howe
The Astrologer Royal ..... J. C. Kline
Court Singer ..... Herbert Mallett
The Rook ..... Joseph Mitchell
The Fir Tree ..... Charles Hayne
The Humpback ..... L. Lewis
The Owl ..... Woodford Byington
Rose Lotus ..... Ruth Rose
Cinnamon ..... Rosina Henley
Seed Pearl ..... Frances Wright
Serene Elegance ..... Miriam Collins
Mistress of the Ceremonies ..... Maud Salvini
First Lady in Waiting ..... Rose Norris
Love Serenaders .. Miss Golden Gardner, Herbert Mallett

TO THE COURT OF PEKIN.

Well of Wisdom ..... Henry Bergman
A General ..... Charles D. Herman
A Doctor ..... Nicholas Burnham
A Secretary ..... James Devore
Master of Ceremonies ..... Frank Russell
A Herald ..... Ray Hester
An Officer ..... Earl Yaedaker
First Spy ..... Charles Glocker
Second Spy ..... Charles Brokate
Mistress of the Robes ..... Nina Parke

The Daughter of Heaven is a grand spectacle but not a great play. Marvelous scenic and electrical effects are connected by a thread of poetic tragedy. But the dignity of Mr. Loti's literature is lost in a riot of color and noisy confusion. Miss Allen has whole scenes of heroic declamation which are absorbed by the din of war, and the spectator's eyes keep trying to take in the bewildering mass of stage effects at the expense of the story and the characters. The poetry of Mr. Loti's muse is hopelessly submerged under the realism of Messrs. Bierwald and Moore, the ingenious mechanicians, and Gates and Morange, the painters. One picture of ravishing splendor succeeds another of savage grandeur, and though the tragedy culminates in a scene of serene beauty, as a play pure and simple it is deficient in more than the average of dramatic qualities.

Perhaps it was designed so, to justify what is probably the most realistic series of stage pictures ever produced, and to give it the prestige of a name like Loti's, since The Garden of Allah prospered under the patronage of Robert Hichens and Mary Anderson. If nothing else, the Liebler Company has certainly succeeded in producing a spectacle of unequaled realism.

The young Manchu Emperor of China one day realises that he has been a mere puppet on the throne. The great empire is distracted by revolution, and at Nankin as Empress of the South rules the Daughter of Heaven of the true Chinese dynasty of Ming. He hears that she will hold a grand reception of her loyal governors, and in the disguise of one of these he presents himself at her court, inspired by a wish to put an end to the war between the Manchus and the Chinese by winning the hand of the Empress and uniting the country under one dynasty.

His first meeting with her is in the palace gardens in Nankin. She sees him from her palanquin and is deeply moved. He is selected to address her in the throne room on behalf of the governors, and grows ardent under the spell of her beauty. The keeping of her young son is about to be entrusted to him, when the discovery is made that he is a Manchu.

The play has opened with a delightful atmospheric scene of twilight on a lake of lotus and lilies, with a bark and two lovers, singing of their love. We have been transposed to the Manchu palace to hear the resolve of the Emperor, and thence into a region of Oriental poetry, the palace garden at Nankin, with its petal-strewn stage, the glow and blush of autumn in the foliage of the cherry trees, roses clambering over the porticos, storks wading in the waters, and peacocks basking in the sun. We have been introduced to the interior of the throne room with its masses of soldiers and mandarins, and dancers and satined servitors. And the scene, changing again, has revealed an enchanting moonlight section outside the pavilion of the Empress, as the story of the Manchu's hopeless love for the daughter of Ming threads its slow action toward the catastrophe.

Great is the shock of the Empress when she learns that the handsome stranger is an imposter, a hated Manchu, and beyond her vengeance.

Now the war spreads and batters at the palace door. It is a war of extermination, with the Manchus always victorious. Among the crumbling battlements and the dying, the lurid flash of guns, the ominous sounds of crashing walls, the distant glow of conflagration, brought to the last stand, the young Empress cheers on her followers still, with bitter and defiant hatred of her foes.

As a bearer of peace offerings, the Manchu Emperor enters through a breach in the wall. She receives him with scorn and contempt. He pleads in vain, promising that all shall be spared if they will submit. Cheered by her men, she refuses every condition and sends him away with insults, herself to apply the torch to the pyre on which her faithful men proceed to immolate themselves.

The attainment of stage realism can hardly go beyond this picture of the battered rampants of the palace, yet the next scene of the street life outside the great gate of Pekin, with its scaffold on which the executioner is continually hacking off insurgent heads and raising them on bloody poles, its pillory, mob of real Mongolians, street vendors, and countless other details making for movement and realistic animation, is as unique as any in the play. And then comes the final scene, representing the throne room of the Manchu palace at Pekin.

The Empress is a prisoner. The noble Manchu is about to receive her and make one more appeal to her love. She is ushered in in white robes, and awaits his coming. All are dismissed, and now that he is alone with her he reveals his great plan of union and the love that impells him to kneel at her feet and offer to share his throne.

But the Empress has suffered beyond endurance. Her little son has been killed, and rivers of blood flow between the Manchus and the Chinese. It is too late. As a last favor she asks to die. He takes a concealed dagger from her hands, but as a last concession of mercy, when he has hopelessly failed to move her, he gives her the poisoned pellet, which she swallows.

The one marked scene of pathetic interest is that which in the interval between this act and her death leads her to confess her love for the Manchu, whose despair is pitiful. As had been his wish, the hapless Empress sits on his throne as death almost imperceptibly arrests the currents of her life. Her last appeal has been to exact a promise that he will live to rule with mercy over her people.

Miss Allen played the Empress with a great deal of dignity and her usual rhetorical charm. The conditions are not conducive to an actress doing impressive work, and her long speech in the assault scene might be profitably cut. She was more than interesting in the last scene, and yet, perhaps, the display of a little more ardor would enhance the impression of the inherently touching incidents.

Mr. Basil Gill, the young English actor who played the Emperor, appears to advantage on short acquaintance. He makes a good appearance, has a fine resonant voice, and his acting manifests a great deal of nervous force. Mr. Lee Baker, in about the only other prominent part in the large cast, relied more on the stentorian quality of his voice than on any histrionic subtlety—but then, perhaps he was choosing the only alternative.

"THE 'AFFAIRS' OF ANATOL."

A sequence of episodes, by Arthur Schnitzler. Produced Oct. 14 at the Little Theater by Winthrop Ames.

Anatol ..... John Barrymore
Max ..... Oswald Yorke
Hilda ..... Margaret Clark
Bianca ..... Gail Kane
Mimi ..... Doris Keane
Gabrielle ..... Katherine Emmet
Lona ..... Isabelle Lee
Franz ..... Albert Rasdale
Waiter ..... Alfred De Ball

Arthur Schnitzler's Anatol is the bigamous animal in which Herbert Spencer once summed up all mankind. But the lovely thing about him is his geniality and utter detestation of hypocrisy. He runs the whole gamut of possible "affairs" without once besmirching his honor. To love, to worship, to part, and to begin a new intrigue where he left off, is second nature to him. He sins as a perfect gentleman should, if he should sin at all.

Of course, Anatol is a type of man peculiar to the Continent. Heaven forbid the thought that he could possibly exist among us. In the wildest flight of one's hypocritical self-complacency one can't imagine him as a product of one's native vegetation. So in adapting him to the English idiom, the adapter has wisely omitted grafting him on our native soil—the scene of his unique amatory exploits remains Vienna.

Yet Mr. John Barrymore played him as a breezy American, while Mr. Oswald Yorke imbued the personality of Anatol's intimate and indulgent friend Max with a congenial London color and shade of accent, going to prove, perhaps, that your Anatols and their affairs are not restricted to definite national limits.

I don't know what the majority of our grandmothers will say about The Affairs of Anatol, since the piece trenches closely on the line of demarcation between the solemnly respectable and what is called unblushingly naughty; and certain problems of the heart—an extremely impressionable heart, in this instance—are handled with an easy freedom that some may think presumptuous.

But speaking strictly *ex parte*, Anatol's affairs have my respect for the cleverness with which they are paraded, for the interest of Anatol as a character, and for the insidious humor with which the whole process is richly seasoned.

The piece is not strictly a play. It is a succession of five short episodes, in which only Anatol and Max are recurring characters. In each scene Anatol has changed his allegiance and initiates us into the details of a new amour. With each scene we have a new heroine. It is Margaret Clark in the first, Gail Kane in the second, Doris Keane in the third, Katherine Emmet in the fourth, and Isabelle Lee in the fifth.

If the piece has a moral, it is that no matter how comprehensive a man's experience with the gentler sex may have been; how much he may regard himself triumphant in the duel—in the end he remains their laughing stock. Every one imposes on p Anatol, unless in the little sketch of "The Christmas Present" he develops one heart that retains a loving remembrance of him—and in this case it is a lady, once the heroine of an "affair," now respectably married.

John Barrymore makes Anatol one of the best characters he has ever played—one, moreover, that gives him opportunity to show that he is one of the best light comedians we have. Barring a certain amount of repetition in the motion of his hands, a habit which he must have borrowed from a Hebraic source, he gave one of the most enjoyable comedy performances seen in years. He makes Anatol all his own. He appropriates his temperament, absorbs his personality and lives him, a loveable scamp who may be unmoral but never immoral. And very excellent work was done by Mr. Yorke as the friend into whose sympathetic ear Anatol whispers the sentimental secrets of his hospitable heart.

Miss Kane's little bit as Bianca was a trifle colorless; Margaret Clark was very charming, while Doris Keane made a hit in a little supper scene as Mimi, a dancer. In this, perhaps the most amusing episode of the five, Anatol has invited Mimi to supper in order to tell her that his wandering heart has discovered a new idol. Anatol has his pride shocked by being anticipated by Mimi, who confides to him that she has lost her heart to the piccolo player in the orchestra and is about to sacrifice him. A splendid bit of sentimental acting was done by Miss Emmet in "The Christmas Present" episode, and a quite unique exhibition of jealous rage enlivened the events of the last scene, "The Wedding Morning," as Miss Lee played the part of Lona.

If humor and a rich fancy in the form of a wholly unconventional comedy with a thousand facets, and delightfully played, can exercise an appeal in New York, The Affairs of Anatol ought to fill Mr. Ames's little playhouse for a long time.

The author will be remembered by many playgoers by The Reckoning, Literature, and The Green Cockatoo, all of them out of the ordinary. Schnitzler is the German George Bernard Shaw. Though unlike one another, they still have a common touch of humor and unconventionality. It is always the unexpected which happens with him. He treads no familiar paths. If you would learn to like him you must follow him in all his conceits through the devious labyrinths of a bizarre imagination.

"THE BRUTE."

A Play in Three Acts by Frederic Arnold Kummer. Produced Oct. 8, Thirty-Ninth Street Theatre.

Dónald Rogers ..... Ernest Glendinning
Edith Rogers ..... Ruth Shepley
Bobbie ..... Stephen Davis
Mrs. Pope ..... Jeffreys Lewis
Alice Pope ..... Ethel Clayton
Emerson Hall ..... Willard Robertson
James Brennan ..... Neil Moran
Fannie ..... Beatrice Grant

Knowing perfectly well that an author abhors sympathy more than anything else, a reviewer who has endured all three acts of The Brute cannot refrain expressing that feeling for Frederic Arnold Kummer. No doubt he is sincere, but his play is no less impossible. He cannot have even the pardon of a first effort, because away back in January, 1910, his farce, Mr. Buttles, was produced in New York by Joseph Weber. Hopes were expressed for him then, and more hopes are expressed now, for in the meantime his vaudeville playlet, A Diamond Necklace, has shown more promise than either of the plays. It had what The Brute has not, except for one scene in the third act, dramatic dialogue and real strength. Much of the conversation in this last effort runs along on a dead level as monotonously as the chatter of an ordinary family circle.

In the midst of this, one of the characters says that she does not want to be bothered with constant family "rows," which might be taken as the expression of the audience as well. Edith Rogers, the wife of a clerk, nags him because he puts his savings into a glass company, instead of allowing her to see a motion picture show once in a while. She doesn't mention the pictures, but that is probably what she meant to do with his money. Evidently she has asked him before, and been refused, because she confides in a sister that she has already made up her mind to run off with a "friend of the family," Mr. West, rated at half a million. He is in Denver at the time converting his property into cash so that they can start on a long trip. Word comes, just in time to beat the curtain of the first act, that Mr. West has died suddenly and left her all his money. In the next act she is established in a luxurious summer home, supporting all her relatives but her husband, but still she isn't happy. The fact he doesn't live on her appears to have inspired love, for she thinks more of him now than she did of Mr. West while he was alive. What might be expected, happens. A young person from Denver tells Mr. Rogers about Mr. West's arrangement to run away with Mrs. Rogers, and the "big scene" follows. Mr. Rogers picks up his boy, and goes back to the flat in Harlem, where we find him in the next act. Everything goes along in the regular order of such occurences. Mrs. Rogers, arriving from Connecticut, demands her boy and when she doesn't get him, she calls her husband a brute. Now comes the happening that is not expectd; her husband "rough-houses" her, and announces the duty of a wife. She agrees, and they start over again. Mr. West's money goes to a charity.

Such a story might have been plausible only with the dialogue and character drawing of a master dramatist. In the crude form supplied by Mr. Kummer, a remarkable cast could not have saved it, and the cast chosen was not remarkable. Ernest Glendinning did his best to make the husband a real person, but he had too many odds against him. His acting of the "rough-house" was most effective. Ruth Shepley was a disappointment as the wife, and Jeffreys Lewis was altogether too theatrical as a mother-in-law.

Outside the door of the theater was a house sign which said that Comstock and Gest presented The Brute.

D. H. W.

RUMOR OF REVIVAL OF NEW THEATER DENIED

Sir Herbert Will Not Take Big House, but He May Let Us Have "Drake."

The news that Sir Herbert Beerbohm Tree was coming to America for a flying visit started a series of rumors that his visit had great significance. The newspapers carried a story that his purpose was no less than to make final arrangements to take over the Century Theater and conduct it once more as the New Theater with the backing of the original founders. The fact that Otto Kahn, the director, had been in London for a long visit this Summer gave another detail. It was said that George C. Tyler's lease of the great playhouse, called by him the Century, was a yearly arrangement on a percentage basis, and that it would be taken back in the season of 1913-1914 because the Founders, notably Mr. Kahn, desired to revive the original scheme. Another fact: Sir Herbert had sublet His Majesty's Theater in London, and he must be looking elsewhere for a steady income of cold cash.

Well, it was all elaborate guesswork, and sounded like a good story, but the next day George C. Tyler contradicted it in toto. He said that Otto Kahn's scheme of reviving the New Theater idea was subject to his own control, and that was not at all affected. He said on behalf of himself as lessee and Paul D. Cravath, spokesman for the New Theater directorate, that there was not a word of truth in the statement. He said that Sir Herbert was coming solely to see a performance of The Daughter of Heaven which he is under contract to produce in London. Sir Herbert also denied the report by cable.

Now for a guess of our own. Sir Herbert happens to have produced Drake, the spectacular sensation of the year in London, and Drake would be a possibility for the Century Theater. Louis N. Parker, the author, is also here to arrange for a new play of his which Madame Simone is to produce, and all matters could be speedily arranged if the persons interested were willing. Drake would then be held ready to go in after The Daughter of Heaven if the Chinese spectacle did not last all season. Some of the newspaper criticisms were favorable and some were not, much as in the case of The Garden of Allah, but the play will probably be well advertised by word of mouth at any rate.

BARRIE AND PINERO HAD SAME IDEA

Confusion About the Plays They Handed In for Triple Bill.

When the triple bill of one-act plays by Barrie, Shaw, and Pinero was presented for the first time in London on Monday, peace was officially declared in a mock dispute between J. M. Barrie and Sir Arthur Wing Pinero. Special interest attaches to the proceedings because Charles Frohman is to give the same bill in New York late this month. As the story goes, when manuscripts were turned in by the three distinguished playwrights—two could be called dramatists, if Bernard Shaw wouldn't take offense—Mr. Frohman discovered that Pinero and Barrie had imagined almost identical scenic effects for principal situations in their plays. They were told at once and Mr. Barrie immediately withdrew his play, substituting another called Rosalind. He took it philosophically that he and Sir Arthur had each used ghosts for a climax.

In his letter to Mr. Frohman he inclosed another letter which he said would be given out to the London papers in a few days:

"To all kind editors who print letters from the people:

"SIRS—A little misunderstanding seems to have arisen regarding three plays to be produced presently at the Duke of York's Theater. One of these plays is by me, and it is not the one I had written for the purpose. It is said that the change was made because of a resemblance between mine and one of the other plays. There is no resemblance either in subject or treatment, but the management discovered a somewhat similar scenic effect, which they thought was unfortunate for the programme, and I discovered that it was much better done by the other dramatist (I am showing some skill in writing this without mentioning his name), and so, without showing him my play, I substituted another. All this must be about as interesting to the general public as the appearance of a mouse in Bond Street, but perhaps you will kindly find space for it.

"Yours truly,

"J. M. BARRIE."

Of course, Bernard Shaw expressed an opinion, writing to Mr. Frohman:

"What really happened was that the play that was finished first had a ghost in it, and when the second play arrived it had six ghosts in it. Now it happens that there is only one ghost in stock at your Duke of York's Theater; so the author of the six ghosts had to retire for ten minutes and knock off another play. As that is the simple truth of the matter I may safely tell it to you, because I know you will not believe it."

Suppose that Mr. Shaw had been one of the two involved!

The correct titles of the three plays are: Rosalind, by J. M. Barrie: The Widow of Wasdale, a fantasy, by Sir Arthur Wing Pinero, and Over Ruled, a demonstration, by Bernard Shaw. They were given on Monday evening, with Barrie's first, Shaw's second, and Pinero's third. Rosalind is fantastic in construction, although the scenes are laid in London and its suburbs, and the characters are people of our modern, work-a-day world. Shaw's play is a broadside discussion. Pinero's play has been pronounced a "rare human document," serious in theme.

This triple bill is the first of the Frohman attractions that will be sent over the circuit of European theaters for which he made arrangements while abroad this Summer. It is one condition of the plan that a majority of managers in the theaters have to give their consent to an attraction before it starts on such a tour, because they are all to be interested financially. Mr. Frohman received a cablegram on Sunday that the first English attraction selected by a majority vote is the triple bill. Playing dates will be provided, beginning Nov. 11, to include these cities: Paris, Vienna, Berlin, Munich, Dresden, Budapest, Lyons, Marseilles, Frankfort, and Brussels. The next attraction that Mr. Frohman hopes to send on such a tour is Barrie's The Legion of Leonora, and after that Officer 666.

"THE INDISCRETION OF TRUTH."

The rehearsals for The Indiscretion of Truth, which S. H. Wallach is to produce at Atlantic City on Nov. 6, will begin at the Fulton Theater to-morrow (Thursday) morning. The cast will include Frank Kemble Cooper, Walter Hampden, George Barnum, Henry Mortimer, Frederick Purdon, Dan Collyer, Ann Meredith, Muriel Starr, Mrs. Thomas Whiffen, Olive E. Stanley, and Violet Cooper.

"LADY OF THE SLIPPER" IN GLOBE.

Monday, evening, October 28, it has been decided, will be the first night in New York of The Lady of the Slipper at the Globe Theater. The management will be Charles Dillingham and the cast will include Montgomery and Stone and Elsie Janis.

FRANK REICHER WITH ANNIE RUSSELL.

Frank Reicher has been engaged for Annie Russell's Old English Comedy Company through arrangement with Winthrop Ames. The first season will begin in the Princess Theater, now in course of construction in West Thirty-ninth street. Mr. Reicher will play in She Stoops to Conquer and Much Ado About Nothing.

HENRY WOODRUFF IN VAUDEVILLE.

Henry Woodruff will enter vaudeville on Oct. 21 at Chase's, Washington, in John Stokes's playlet, A Regular Business Man, presented for a week last Spring by Douglas Fairbanks.

VAUDEVILLIANS COMBINE.

Vaudeville performers contemplate combining to do away with the indiscriminate tipping of stage hands and other theater attaches. This measure is in retaliation for the action of the International Alliance of Stage Employes, which has ruled that every act using more than one drop must carry its own stage hand.

RECENT ENGAGEMENTS.

Henry Mortimer, leading man with Edna Goodrich in her vaudeville sketch, The Awakening of Minerva, has been engaged for his original role in The Indiscretion of Truth, by J. Hartley Manners, which is to be produced by S. H. Wallach in New York on Nov. 18. Last season Robert Edeson appeared in this play through New England, concluding in Boston. Mr. Manners is now on his way to New York from Los Angeles, and will, upon his arrival, conduct the rehearsals.

Alf. De Ball has been engaged for the Little Theater company to play in The "Affairs" of Anatol.

Mrs. Jay Wharton Fay, a well-known soprano singer of Rochester, N. Y., has signed a contract with Klaw and Erlanger to appear in Eva with Elsie Ferguson when the operetta opens in New York on Nov. 17. Her stage name will be Fay Campbell.

Muriel Starr, recently playing at the Belasco, Los Angeles, has been engaged for the lead part in The Indiscretion of Truth, to be given at the Hudson Theatre in New York.

Florence Rockwell has been engaged for the role of Juliet in Romeo and Juliet and other Shakespearean productions which Robert Mantell is to put on this year. Miss Rockwell, it is said, was the youngest actress ever to play successfully the role of Juliet. She acted in it when fourteen years old—by a curious coincidence, the age that Shakespeare made his heroine.

William A. Brady has specially engaged Grace Griswold to appear in The Point of View at the Playhouse, with which it is purposed to open Mr. Brady's new scheme, the Sunday Night Playhouse Club. As the name suggests, plays are to be offered at this theater on Sunday evenings, the audience to be composed exclusively of those who purchase tickets of membership.

GOSSIP.

Louise Randolph, art director of The Marlowe Players in Chicago will present with her company Ibsen's Love's Comedy in New York in December. The Stronger, by Strindberg, and Maternity, by Brieux, are also to be done.

A communication is sent to THE MIRROR in which it is stated that the relatives and friends of the late Henry P. Dunham are frantic over the mysterious disappearance of Mrs. Henry P. Dunham, who hasn't been heard from for over a year.

Miss Amy Grant presented Richard Wagner's Parsifal, as a reading with piano score, Mrs. J. Irving Wood, pianist, at Columbus Institute, Poughkeepsie, N. Y., last Monday evening. Miss Grant also announces a series of Sunday recitals at her studio on 78 West 55th street in this city.

THE MATINEE GIRL

THIS is an hospitable shore and ours is an hospitable stage, yet the spectacle of European players treading our boards while native histrions walk Broadway in search of work does not deepen that instinct.

Certain distinguished visitors, of world renown, are always welcome. Their art is a beacon flashing across the seas toward which all eyes turn. But for the mediocre European player, there is more certainty of securing an engagement in this country than in his own, more certainty, it would seem, than has the native product. Not only is this unfair to the American actor, but to the audiences of the United States. As they have proven their preference for American plays they would show their choice of American players, except in the instances of the artists of high international rank, if managers gave them the chance. The foreign policy is a mammoth managerial mistake, which the public is rebuking in more than one instance by staying away from the theaters. There was a document called the Monroe Doctrine managers would do well to read.

Mrs. Rida Johnson Young turned yesterday a graceful, regretful shoulder upon her beloved Belle Haven, Conn., where she has been prolonging Summer until Summer rebelled, and came to the city to resume what she terms "shelf life," her ungrateful classification of Winter in a sumptuous apartment in the nerve-racking metropolis.

"The worst thing about Winter in New York is that it interferes with gardening," she mourned.

Which reminds me that Mr. Dillingham, in soothing an actress who complained of the conditions of theatrical life to-day, said: "The trouble is, the theatrical line is becoming like the second-hand clothing business. The profits are so small that a man can't afford to take risks."

Ann Caldwell is the most enthusiastic director of rehearsals I have encountered in many wanderings along the Rialto.

"Everything has gone beautifully so far," she said, after a ten hours' bout with The Lady and the Slipper. "Though the rehearsals are long, they never tire me, as the music is so absolutely gorgeous. I don't think there's another man in the world as wonderful as Victor Herbert. His numbers are one joy after another.

"The biggest puzzle in the play to me is which is the greatest personality, Fred Stone, David Montgomery, Elsie Janis, Lydia Loupokowo or Charles Dillingham, who had the courage and diplomacy to bring such a coterie together."

Kate Vandenhoff has also reluctantly turned the key in the lock of her country home at Redding, Conn., leaving the farm for the Rialto.

Ferdinand Gottschalk hates politics and has never voted. A political discussion fills him with nausea. He has found a way to silence the rabid political argument when he encounters it at clubs, in the green room, or in chop houses. No matter what the creed of the preaching apostle, Mr. Gottschalk leans across the table and says:

"Now, how can a man with your brain possibly say a thing like that?"

While the man is wondering what he meant and what reply to make the actor-playwright-producer finishes his meal or cigar in blissfully uninterrupted silence.

Harry Woodruff, looking spick and span and boyish, in testimony of his fully recovered health, says he will adopt vaudeville in a fortnight, in Douglas Fairbanks's former vaudeville vehicle, A Plain Business Man.

Robert Wilcox has written a playlet that may soon be seen as a curtain-raiser in one of the theaters of this city. His distinguished wife shows a more vital interest in her husband's dramatic effort than in anything that ever came from her own pen.

"And he wouldn't let me suggest a thing," she says proudly, "not even the title."

THE MATINEE GIRL.

TULLY MARSHALL IN MAINE BY THE SEA

"Snapped" by His Wife, Marion Fairfax, Near Their Home at Shoreham

THE CALLBOY'S COMMENTS

IDA.

When Ida says she's down and out
I'm dipped in deepest, darkest doubt—
I don't know quite my way about
With Ida down.

The whole world looks like some back street;
No glance for cheer, no smiles to greet—
No comfort just as soft and sweet
As cider down.

For Ida, dear, if you must know,
Was on the stage some time ago,
And they do say none else could show
In Ida's part.

Now, chiefest of my thoughts to-day,
Since she would rather work than play,
Is just to find the secret way
To Ida's heart.

FIRST GRAVE-DIGGER: "What is all this stuff about the underworld?"

SECOND GRAVE-DIGGER: "Oh, something about the subway, I presume."—*Hamlet, Act 5; Scene 1.*

A FEW weeks ago there was quoted in this column a particularly florescent paragraph from a San Francisco paper, enthusing over a certain young actress in terms most picturesque. The paper was not identified nor was the lady's name given, readers being left to conjecture who she might be that answered to such a rapturous description. Many guesses have been sent in but, strange to say, none picked the very charming one who had actually inspired the laudation. It must be confessed that most of those mentioned might well have had the praise written of their own lovely selves, yet, in justice to the one whom the flowery paragrapher really had in mind, it is no more than fair to relieve the anxious inquirers' minds by giving her name.

'Twas Marguerite Clarke.

Ada Reeve of England, who opened on Monday at the Colonial, is said to have stipulated that, during her tour of the Keith Circuit, she is not to be placed in any bill with a divorcee, being happily married herself and harboring an abiding distaste for ladies separated from their husbands. Eddie Darling is having a lively time to fulfill the booking end of the contract. It is no easy matter to be quite certain on such a proposition and wouldn't it be dreadful if he should make a mistake? Let us observe how he works it out.

Treasurer Ray West, at the Chicago Olympic, has dug up a remarkable person, editor of a country newspaper, who, in return for printing a notice of The Man Higher Up, had come into possession of a pass for two.

"I want only one seat," said the rural journalist. "My wife was taken sick, so she could not come with me. But you can give me the $1.50 for the other one."

Mr. West explained the impossibility of acceding to the latter request.

"Join a medicine show, young man," exclaimed the visitor.

Abner Cobb, who used to be in vaudeville, has gone to Dutch Guiana, whence he expects to bring back all kinds of real gold, which commodity, he learns, lies around loose down there, being unappreciated by the guileless natives. He is quoted as stating that he has acquired five hundred acres of land which should yield $65 a cubic yard in the yellow metal. That assuredly should prove almost as remunerative as playing the "big time" up here.

Charlotte Parry, having scored a sensational success in London with her original protean vaudeville specialty, has offered $5,000 for a three or four act emotional drama that George W. Lederer would produce over here. Why should Miss Parry have waited to hit London before making the offer? Are there not enough American dramatists in need of just about $5,000?

An English vaudeville team advertises thus: "Managed to get to Southport Empire, after being on the road 24½ hours," as if that were a remarkable achievement. Wonder what they might think of some of our American jumps! The Orpheum circuit would scarcely appeal to them perhaps.

THE CALLBOY.

MARGARET ILLINGTON, INFORMALLY

AS SHE VISITED NEW YORK FOR A FEW DAYS LAST WEEK

BY rules of the game, this is not an interview. Margaret Illington said at once that she disliked to hand out formal opinions; she would much rather have ten; and the interviewer confessed, as a compliment to her frankness, that he also preferred to avoid formal opinions. Charming women should not be bothered with questions when they can chat so delightfully. But when her caller said good afternoon he realized suddenly that it was his business to write about conversations, and, since publicity can help even a star, he asked her permission to write something. With the same good nature, she said that he might, and she hoped it would be a "dignified little article." Now for a confession. Instead of that—he couldn't write it—he has tried to give a faint impression of a chat which made him feel like quoting. "We've had a lovely time. So long, good-bye."

The years appear to have forgotten Miss Illington, at least those years she has spent on the stage. She never could be called a sugar plum ingenue, but she has the enthusiasm of a young girl just starting on a stage career. And just as girlish were the wisps of hair which peaked out from under the band of her little hat on that afternoon. That black velvet hat, by the way, drooping back over her head in highland fashion, and the simple dark coat she wore, set off her complexion to perfection.

She almost ran into the room, her cheeks glowing with health, and her rich dark eyes snapping as she burst out, "I was having the finest walk, and just hurried back for fear I would be late. Isn't it the best day ever?"

It was. But somehow her enthusiasm gave the impression that most days would be rather pleasant for her. What surprised was that she should be walking, and not riding horseback, formerly her favorite exercise. "Oh, I love both," she explained, "and I do both when I have time to get out."

It was suggested that this might have something to do with her splendid health, despite a road tour of forty-six weeks. She thought it might: "I've never felt better in my life, and we've had a hard trip at that. Outdoor exercise must be the reason. Why, even in the one night stands I generally found time to jump on a trolley, ride to the end of the line, and take a long walk in the country. Walking out on the roads is very much better than walking in the city because your thoughts are so different. And walking in the mud with heavy boots on is the best fun of all."

This talk of the simple life was strangely in contrast with our surroundings. The suite which Miss Illington and Edward J. Bowes, her husband, had in the Hotel Raymond was really so much furnished just then that a few oil paintings had to stand on the floor over in the corner. Miss Illington must have thought of it herself, for she acknowledged: "This room looks very much like the city, doesn't it, but thank goodness it isn't home. We haven't bothered to straighten things out because we are here for only a few days on our way to the South. These pictures and extra things we brought on from California for a New York home. Oh, I didn't tell you that we were going to get one. Well, we are. We hope to find a cosy little old fashioned house of two or three stories some place here in New York, and we hope to find it now, so that when we come in here for a week in December we can move into it. Then we'll have another in our string of homes. It will be pleasanter to come into New York, too, and not feel that we have to stay at a hoted. I always feel like pulling the pictures down in these places, and putting my own up, but I move out before I have time."

Curiosity reached back to her statement about going South. She was enthusiastic about that, too, as she told of plans for her vacation. "You know it isn't because I actually need the rest, but because it is healthier down there. There are so many plays to see in New York, so many friends who want you to do this and that, and it is all so fascinating that a person simply can't resist."

MARGARET ILLINGTON

Her own telling of the round of pleasure brought a yawn, and she apologized, with the first words of her apology lost in that yawn. "Up until three o'clock this morning. Isn't it awful? But you can't do anything else when you are in New York, and when you are only a few hours out, you always run in. That's the reason I am going so far away for a rest, away down in North Carolina. Then when I get there, I am going to visit friends on an estate of 98,000 acres, with the house away up on the top of a mountain. It takes half a day, walking your horse all the way up, to ride there. Looks as if there would be nothing else to do but rest, doesn't it? I expect to be there until we open in Kindling again early in November in Washington. This season we shall play the large Eastern cities, coming into New York one week to open Mr. Cort's new theater in the Bronx. Next Spring we are going to London to give the play a tryout there. The English ought to like a study in eugenics, but even if they don't it will be an interesting experience and it will be good for my technique.

"I really don't know what's coming after that. Mr. Bowes has bought the rights to several plays, but we are not sure that we shall select any of them. I wish we had one now that we positively wanted. It's so much better to hold a play a year to think it over, study out the parts, and get things ready. But we can't always have what we want. Did you ever think what an actor's greatest hardship is?"

Without a guess the newspaper man answered that he had not. She went on: "It is to develop his technique to a certain extent and then have to wait for a play that will lead a step further. It's cruel, honestly, when you are held up sometimes for years until the right play comes along."

Then almost in the same breath: "That doesn't mean that the plays have to be more and more serious all the time. I should like nothing better than to have a comedy as a successor of Kindling. I love comedies and farces. I used to have the best time romping through Mrs. Leffingwell's Boots, and I looked forward to it every night. It's a wonderful thing that there can be so many kinds of plays to give us pleasure. Night before last we went to The Attack, and I just loved it. Mr. Mason is so wonderful and Miss Hedman is such a remarkable young actress."

A question about Miss Hedman followed, and Miss Illington listened patiently to a recital of the Swedish actress's history. She flattered the recital, too, with the exclamation: "Isn't that interesting? The more I think of her the more I admire Miss Hedman. I think the love passage in which she held out her hands like rose petals is one of the most beautiful things I have ever seen. Then last night we saw Within the Law, that thrilling melodrama, and I enjoyed that so much, too. The theater has so many possibilities for entertainment, and after all that's what it's for."

Somehow the subject jumped to critics. She acknowledged that she had a hearty respect for them. "What they say hurts sometimes, of course, on the day after the opening night. I always feel that I have lived in a part so long by the time a play is put on that I cannot criticise it myself; it's like trying to see yourself as others see you. I go to bed as early as I can the next night, and after a good sleep I generally conclude that the critics are about right. They are fair enough—they have no reason to be otherwise—and they see the faults quickly, as they ought to. If a lamp post doesn't stand straight, there is no use trying to prove that it is perpendicular."

The argument appeared a bit shaky, for art is not so mathematically correct as lamp posts, at least the lamp posts one sees in daylight, but then discussions with charming women should be avoided. Nothing more was said about that subject, and nothing much of any consequence was said after that, either. We looked over the paintings.

Almost an interview, wasn't it?

D. H. WALLACE.

CHILD MUSIC FOR "SNOW WHITE."

Winthrop Ames intends to give incidental, entr'acte music with his production of Snow White, the play for children to be presented at the Little Theater for matinees this month. The music will be extremely simple in character to suit the play and the audiences. Against a background of imaginative scenery will be flung the adventures of one of the best-liked heroines of fairy story. No attempt at symbolism or the like will mar the directness of the simple, straightaway narrative. But each character will have his own motif, which will be played whenever he makes his appearance on the stage. And there will be several whimsical songs and fantastic dances, all certain to delight the hearts of the youngsters.

GOSSIP.

Lewis J. Cody, formerly of the Cody Players, Stamford, Conn., is now leading man in the company presenting Within the Law out of town.

Ruth Peebles has succeeded Harriet Standon in A Modern Eve, in Chicago.

Ina Brooks, who appeared in vaudeville with Maclyn Arbuckle earlier in the season, is now with the Coburn players.

A son was born to Mr. and Mrs. Ralph Dean (Gene La Mott) of Chicago on Wednesday.

Harry Reavey, business manager of Wee and Lambert attractions, was married to Rose Felix (non-professional) at Canton, Pa., last Monday.

PERSONAL

GALE.—An actress whose every appearance is marked by a sense of personal charm and the indefinable spirit of artistic authority is Minna Gale. Her powers of compelling attention have come to her not only by the inheritance of genius, but by an unusual range of experience. At the beginning of Miss Gale's career, she was leading lady for the famous Booth-Barrett combination, playing, among others, Portia, Juliet, Ophelia, Lady Macbeth, Desdemona, Rosalind and Beatrice. Subsequently she was at the head of her own company in Shakespearian and other roles. She retired temporarily from the stage upon her marriage, but returned to it a few years ago, and

MINNA GALE
One of the Best Known of American Actresses

appeared in The White Sister, under Liebler & Co. During the Spring of 1912 she played a special engagement at the Century Theater, appearing as Domini Enfilden in The Garden of Allah.

ROBERTSON.—Miss Helen Robertson, who made such a hit as the beautiful and fascinating Spanish woman in Broadhurst's play, Just Like John, will make her debut in vaudeville next week under Daniel Frohman's management as the star of a sketch, The Diamond Necklace.

THE ONE-ACT PLAY.

(*Continued from page 3.*)

vice versa, a simple human remark, true to the character who says it, is apt to evoke a responsive laugh if it contains a note of humor, that is far greater than one would imagine—just because it happens to belong to the character who says it.

Without character drawing, a sketch with a wonderful idea and a wonderful "finish," may seem cold and empty—the audience will feel something is missing and not know what. The plot—the action—the "curtain"—they are all there; but those intimate human touches which make us recognize the characters on the stage as real are missing, and the result is we are not satisfied.

On the other hand, I have seen playlets with little more than fine character drawing interest an audience for more than the allotted twenty minutes. A vaudeville writer cannot place too much importance on the little "intimate human touches."

It is well in developing your playlet to get as much comedy into it as you consistently can, even if it be a serious playlet, for this is a concession you must make to an audience that acknowledges it has come to the theater solely to be amused. I have personally assisted in securing booking for several serious playlets written by other authors, by telling the players bits of business, or lines that have cropped into my mind, that have secured laughs at just the critical moment, and thus fooled the audience into thinking that they were being amused. Never let a vaudeville audience realize they are getting something different than they came for, or they will commence to look at their programmes for the next number, and then it's all off.

As important as anything else in "putting over" a successful one-act play, is to get the right players. Such artists as Zelda Sears, Louis Simon, Kathryn Osterman, Ryan and Richfield, Amelia Stone, Mrs. Gene Hughes, Louise Galloway, Valerie Bergere, Marion Murray, Eleanor Gordon, Rosaline Coghlan and the many other players to whom I am indebted for the success they have brought to my sketches, have appeared in characters in my playlets in which they have been able to appear at their best. A sketch may be great and in addition may be played by a great actor, and fail, because the part was not one in which that actor appeared at his best. Sometimes a sketch fails, too, because it gets its "tryout" at the wrong time of the year, in the wrong theater, in the wrong spot of the bill.

What I consider my cleverest comedy was the only one out of thirty-two I have written that was refused booking by the managers. It was presented the hottest week of last Summer at the Fifth Avenue Theater in New York on a bill that contained two other acts with a similar character in it, with results that would have been entirely different had the circumstances been otherwise. But in vaudeville you must accept those things, and work ahead for better luck next time. With men like David Belasco and James M. Barrie contributing playlets to vaudeville, to be the author of a successful one-act play is commencing, at last, to mean something.

"SHOEMAKER'S HOLIDAY" AT COLUMBIA.

The Philolexian Society of Columbia University, founded in 1802, announces its annual Fall play, The Shoemaker's Holiday, to be given shortly after the Thanksgiving recess. For several years it has been the custom of the society to produce some play of the old Elizabethan school. Last year Friar Bacon and Friar Bungay was produced with unqualified success. This year Dekker's pleasant comedy is expected to cause its audiences much merriment.

DRAMA FOR WAGE EARNERS.

That wage earners with small incomes may have an opportunity to enjoy dramatic performances, Dr. M. Baumfeld, director of the Irving Place Theater, has arranged with the Wage Earners' Theater League and the Theater Center for Schools to have seats reserved for those unable to pay customary prices. It is also planned to perform classic German dramas on Saturday mornings for the benefit of school children.

HELEN ROBERTSON
Brilliant Actress Who Has Played in Large Productions in London and New York and Is to Star in Vaudeville

JOHN E. KELLARD TURNS MANAGER.

The Garden Theater in this city has been leased by John E. Kellard, a well-known actor of Shakespearean roles, beginning Nov. 18. Mr. Kellard plans to give elaborate revivals of Shakespearean plays. Several matinees of Sophocles's Œdipus Rex are also planned. Hamlet will be the first play produced.

MIZZI HAJOS RETURNS

Mizzi Hajos has returned from Europe and will begin rehearsals at once for her second tour in The Spring Maid. This year she is to have the services of Cecil Ryan, the Australian baritone, who will make his American debut.

GALLERY OF PROMINENT CRITICS

The birdseye view observer has seen the more or less brief but expressive name of Burns Mantle signed to sprightly theatrical reviews in the press from the Rocky Mountains to Chicago and New York. This does not imply that Mr. Mantle is a bird of flight, but that a legitimate ambition has made his progress toward the goal of becoming a New York dramatic critic a matter of graduated stages. Though a native of New York State, he comes to us from the West.

At the earliest age compatible with comfortable traveling he bade farewell to Watertown, set his face toward the setting sun and fetched up, as it were, in California. He prepared for Stanford University,

BURNS MANTLE
Dramatic Critic New York *Mail*

but in 1892 started East again, with the World's Fair as a lure, and stuck in Denver.

A natural love for the theater kept him poor in purse, and a natural love of economy inspired him to lessen the outlay. He suggested to the dramatic editor of the Denver *Times*, on which paper he was employed that if he (the editor) would furnish two reserved seats a week, he (the ambitious one) would write a column of theatrical notes for each Saturday issue, in addition to his other work. (Need we add that most of the notes came from the DRAMATIC MIRROR? No, we think not.)

The dramatic editor agreed. The column was started early in November, 1896. And stopped late in November, 1896. Whether it was a bad column, or whether it was because the editor wanted the seats to give to the proprietor's daughter, deponent sayeth not. However—later the same season the column was resumed and the remuneration this time was *two* tickets for each of *two* stock companies.

Two years later the dramatic editor of the *Times* moved on to Chicago and his busy little assistant took up the Denver work in earnest. A year later the assistant went to the Denver *Republican* as dramatic editor. A year after that to the Chicago *Inter Ocean* as dramatic editor. Six years later to the Chicago *Tribune* as dramatic editor. Two years after that he was moved into the Sunday room as Sunday editor of the *Tribune*. (And he was just as bad a Sunday editor as any of them, too.) Three years later, when he had printed the story of the Hope diamond for the third time, he decided it was again time to move, and appointed himself dramatic correspondent of the *Sunday Tribune*, with headquarters in New York. Arrived here he was invited to write the reviews for the *Evening Mail*, in which work he is at present engaged with extremely satisfactory results to its readers.

MAUDE ADAMS IN CHARLOTTE.

Maude Adams opened her tour in the Academy of Music, Charlotte, N. C., one of the principal theaters on the Schloss theatrical circuit, Monday, Oct. 7, playing to more than $3,300. Miss Adams stated that this was the first matinee she had played on a one-night stand in many a year, and the first Monday matinee she had ever played in her experience. The local papers devoted two columns to the performance, warmly praising Miss Adams and her entire support.

WHO WROTE "WITHIN THE LAW"?

No Disputed Authorship, but Rumors Said Broadhurst Had a Hand in It, and They Inspire an Interesting Story.

Connected with the authorship of Within the Law is an interesting story. The play is one of the most marked successes of the season. Bayard Veiller is the author, but George Broadhurst is understood to be drawing 25 per cent. of the profits of the play for his connection with the literary part of the work. And that is the story.

Mr. Veiller is the husband of that interesting actress, Margaret Wycherly. He had struggled for years in an effort to convince managers of his ability to write a play. About five years ago Miss Wycherley starred for a brief period in a drama from her husband's pen. But no royalties accrued, and Mr. Veiller passed out of view as a dramatist until William A. Brady became interested in Within the Law and agreed to present it.

Before there was a production, Mr. Brady said the play needed the artistic touches of an expert, and suggested that Mr. Broadhurst be drawn into consultation to apply the needed reforms.

Mr. Veiller consented. It was anything to get his play on, and the association of Mr. Broadhurst promised to make assurance doubly sure. But he attached as a condition that Miss Wycherley should be given the leading part in Bought and Paid For or some other prospective Brady play. This in turn was agreed to, it is said, and thereupon Within the Law, as retouched by Mr. Broadhurst, was produced in Chicago.

When Mr. Veiller arrived on the scene of his future triumph to witness the staging of his play, he heard that Miss Wycherley had not been permitted to appear in the Brady play, as stipulated, and instantly he waxed wroth.

Whether this led to Mr. Brady's withdrawal from the management is not clear, but the upshot was that Mr. Brady sold out for $25 000 to the American Play Company, which is understood to consist of Edgar Selwyn, his wife, Margaret Mayo, and his brother, Archie, with possibly some others.

At all events, Mr. Brady sold out before the play was brought to New York, his faith, it is said, not being very strong that it would record a successful run in the Eastern metropolis.

But Mr. Broadhurst still remained a factor in the problem. He had a contract giving him a 25 per cent. interest in the piece for his collaboration, and he had faith in the play as a strong Broadway offering. He was asked to sell out, but declined.

Mr. Veiller was smarting keenly under the slight—if slight was intended—to his wife, and not content with severing relations with Mr. Brady, resolved to break off all connections with Mr. Broadhurst.

As Broadhurst refused to budge, Veiller made a mighty resolve. He insisted that every word emanating from other than his own pen should be eliminated and the play restored to its pristine glory, just as it had issued from his studio.

A successful play materially alters the status of a writer, in the eyes of theatrical men of affairs, and Mr. Veiller made his insistence so emphatic and unqualified that no alternative was left but to comply.

All the literary frescoing which Mr. Broadhurst had bestowed upon the play was summarily effaced, obliterated, expunged and eradicated. Mr. Veiller's work was left as he designed, wrote and constructed it; and in this form it reached New York.

This, however, did not dispose of Mr. Broadhurst's interest. He stood pat, and though he was eliminated as the co-author, he could neither be shaken in his faith in Veiller's ability to write a good play nor be persuaded to unload his holding.

There is no avowed hostility between the two playwrights. Broadhurst thinks Veiller is an excellent craftsman, and Veiller knows that Broadhurst is. It is merely owing to peculiar conditions in the theatrical world that they are not fast friends.

It has been reported with more or less frequency that Mr. Broadhurst is in reality responsible for the success of Within the Law. In justice to him it must be stated that he has done nothing to encourage such impression. He has been content to collect his stipulated share of the receipts. But in justice to Mr. Veiller the facts in the case are published in THE MIRROR.

ATTRACTIONS YET TO COME

The Season's Offerings by Busy Managers Will Include "Primrose," "The Spy," "The Marriage Market," "Bella Donna," and New Barrie Play

The first week in February has been set as the date for the first New York performance of the comedy Primrose, which had a long run at the Comedie Francaise, Paris, beginning last and extending into this season. Miss Alexandra Carlisle, the English actress, now appearing at the Drury Lane Theater, London, will play the leading role in Primrose. The rehearsals for this play will begin with Miss Carlisle's arrival in America October 19th.

On October 21, Charles Frohman will place in rehearsal the new Henry Kistemaecker's play, The Spy, which had its first London performance at the St. James Theater on Monday night, September 30, under the title of The Turning Point. The Spy will have preliminary performances outside of New York and then come into a Broadway theater.

The next rehearsal that will occupy Mr. Frohman and his staff will be the new Viennese operetta, The Marriage Market, which, with Donald Brian as the star, will have its first New York presentation during the first part of January. George Edwardes, the London producer, who has not been to America in years, will visit New York for the first performance of The Marriage Market, which he is himself later to produce at the Gaiety Theater, London.

Immediately after Mr. Brian's rehearsals are completed, the company and chorus will be assembled for the rehearsals of The Sunshine Girl, in which Miss Julia Sanderson will play the name part and Will West the chief comedy part.

A new comedy by Anne Caldwell is one of the new productions to be made this season by Henry W. Savage. The producer read the manuscript while on the high seas between New York and London, and, making one of his characteristically quick decisions upon it, cabled his New York office of his intention.

When J. M. Barrie reaches New York, before the first of November, for his first visit to this country in fifteen years, Mr. Frohman will accompany the playwright on an out of town visit to witness Miss Maude Adams's performance of Peter Pan, which is now on tour in the South. Final plans will then be made for the presentation of two new Barrie plays, The Ladies' Shakespeare, being one woman's version of a notorious work edited by J. M. Barrie, and The Legion of Leonora. The first is a typical J. M. Barrie skit, while The Legion of Leonora is Mr. Barrie's first long play since What Every Woman Knows.

A late revision of Miss Adams's route will bring her into New York to play Peter Pan during the Christmas holidays. The other Barrie plays will not be produced until Spring on the road. The New York premiere will be in the Fall.

On October 14 in St. Louis, while still playing The Marionettes, Madame Alla Nazimova and a newly organized company, were assembled for the first rehearsal of Robert Hichens's play Bella Donna. The rehearsals of Bella Donna will continue until November 11, when Madame Nazimova will appear for the first time in the role of Bella Donna at Atlantic City. Shortly afterwards the play will come to the Empire Theater, New York.

Haddon Chambers, author of The Tyranny of Tears and Passers-By is due to arrive from London soon with the manuscript of a new play for Ethel Barrymore, ready for production this season.

Out of the companies that he now has appearing in and around New York, Mr. Frohman intends to recruit a special cast for matinee performances of the play Chains. This unusual first play by Elizabeth Baker, a hitherto unknown English writer, has been adapted to New York conditions and environments by Porter Emerson Browne.

The final Frohman production that will be brought out just after the holidays, is the comedy The Heart Decides, originally produced at the Athenee Theater, Paris.

Miss Princess, with Lina Abarbanell, will have its first production in Toronto on Nov. 4, and towards the end of the month, John Cort announces, she will come to New York. In the company are Robert Warwick, Felix Haney, Ben Hendricks, Henri Leon, John Pratt and Donald Buchanan and Misses Josephine Whittell, Isabel Francis and Margaret Crawford.

After being brought in to New York for slight repairs, Hawthorne, U. S. A., in which Douglas Fairbanks is being starred, will reopen next Monday evening in the National Theater, Washington, D. C. Within three weeks it will be in New York, probably in the Gaiety Theater, to replace Officer 666. The last act as supplied by James B. Fagan, the author, an Englishman, was not satisfactory, and Winchell Smith, with friendly assistance from George M. Cohan, supplied another third act.

John E. Henshaw, the comedian now appearing in Strangers in a Strange Flat, has written a play called The Girl and the Club Man, which he will produce in New York next Spring.

Peg o' My Heart, J. Hartley Manners's Irish comedy, will be the opening production at the new Cort Theater, which is nearing completion on Forty-eighth Street.

Reeves Smith, one of the best known leading men in England, has been engaged by Oliver Morosco for the leading role and the supporting company will include Laurette Taylor.

Trial-Marriage, the new play by Elmer B. Harris, will be produced in New York early in November. Helen Ware is now rehearsing the leading role. Among others in the supporting company there will be Harrison Hunter, Eleanor Stuart, Charles A. Stevenson, Harry Lillford, Ernest Stallard, Karra Renwyn, Loretta Healy, Mrs. Jeerome Eddy, and R. H. Hudson.

A three-act musical farce originally called Une Partie de Cartes, by Paul Herve, music by Jean Briquet, author and composer of Alma, Where Do You Live? and given the American version of Auction Pinochle by Adolph Philipp, will be the opening production at the new German-American Theater on East Fifty-seventh Street, which opens on Monday, Nov. 4.

FORBES PLAY HELD OUT.

After a tryout last week in Atlantic City and Rochester, James Forbes, who is producing his new play, A Rich Man's Son, has concluded to hold it out of New York until the end of this month at least. It was announced for last night at the Harris Theater, but that engagement was called off late last week. The reason is said to be not that the play itself needs retouching so much, but changes are needed in the cast. Other actors are being engaged now for some of the principal roles, and rehearsals are under way.

As the comedy was given last week Ralph Morgan, who was in The Master of the House earlier in the season, had the title-role. He took the part of the "spoiled" young man who clashed with strong-willed parents and developed an individuality. Jessie Ralph played the part of the mother, what was said by some of the out-of-town papers to be the chief role in the play, and Paul Everton played the father. Other principals were Eugenie Woodward, John Cumberland, Mary Moran, Fania Marinoff, Jane Corcoran, Gideon Burton, Walter Allen, and Joseph Rieder. The papers were favorable to the comedy without being enthusiastic.

NUMBER OF FAILURES GROWING.

"Henry V.," "Egypt," "The Charity Girl," "The Ne'er Do Well," and Others Are Taken Off.

In spite of the large number of successes in New York, theatrical managers are wavering. What gave promise of being a phenomenal season, now threatens to be a record-breaker for failures. Lewis Waller closed Saturday night at Daly's, The Charity Girl closed at the Globe, Margaret Anglin withdrew Egypt in Chicago, and The June Bride closed in Pittsburgh. Next Saturday night the same city will see the end of The Ne'er Do Well, and Boston will see the end of The Polish Wedding. Please omit flowers.

When Lewis Waller appeared in Henry V., his favorite part, two weeks ago, it was supposed that at last he had something good for a run. In addition to the compliments of William Archer and other distinguished English critics, he had most favorable notices from the New York papers. Yet the public neglected to go to Daly's and before the first week was over, the fate of the play was sealed. At least that was the way it looked to Mr. Waller, and he made arrangements to turn the theater over to the Sarah Bernhardt motion pictures. He announced that he would terminate his engagement on Oct. 12, and the pictures would be in the theater for the next three weeks. Strange to say, business picked up for Mr. Waller on Thursday, and the last four performances brought big business. It was too late, and Mr. Waller is now making arrangements to go on tour in repertoire with Madge Titheradge. That will probably give him an opportunity to replenish the exchequer, for he has been well advertised throughout the country in spite of the fact that he has not been outside of New York in the last two seasons. After he had made a success of A Butterfly on the Wheel when it failed on Charles Frohman's hands, he lost on Monsieur Beaucaire, and could not have done much better than break even on The Explorer. This season he had a failure in Discovering America when he made the mistake of trying to act as an American himself, and now Henry V. has gone under. Mr. Waller was criticised in some quarters for rushing this Shakespearean production on without sufficient preparation, and some of his critics called the properties shabby. All this while giving due credit to Mr. Waller, Madge Titheradge, Alec Thompson, and Herbert Jarman. He may have had a regret once or twice that he did not draw $2,000 weekly, as in The Garden of Allah.

The Charity Girl was hopeless from the first, for mediocrity or less could not hope to survive the competition in New York. It could not hold on even another week until Dillingham's all-star production came in. This, The Lady of the Slipper, with Elsie Janis, and Montgomery and Stone, will appear at the Globe on Monday evening. Considerable disappointment was expressed that Edward Sheldon's latest play, Egypt, should fail when it was in such competent hands as Margaret Anglin and company. The fault is said to have been not in the company, but in the writing, for Mr. Sheldon's first essay into romance did not show him to the same advantage as his former plays with their "punch." Margaret Anglin revived Green Stockings for this week.

The June Bride, managed by Weber and Fields, closed at the Alvin Theater, Pittsburgh, after a short career in which criticisms were made of miscasting. It may be revived. The same theater will see The Ne'er Do Well give up the ghost. In spite of tremendous advertising from previous success as a novel, this dramatization by Charles Klein never could get on its feet in New York. The production was heavy and the cast large, but it was taken on the road in belief that on the road readers of the novel would flock in. They didn't.

The Polish Wedding was said by out of town critics to be a dainty musical comedy which deserved a better name. Cohan and Harris gave it a good cast, and the start at Syracuse was exceedingly favorable. But Chicago and Boston failed to catch on, and it was thought better to withdraw the comedy temporarily at least.

NEW WEBER-FIELDS MUSIC HALL.

Busy Days for the Comedians in Preparation for Their Big Opening.

These are busy days in the Weber and Fields office, and on the stage of the Weber and Fields Music Hall, for the big opening attraction of the Music Hall is under way. Yesterday afternoon the stars were assembled for the first time on the stage before a number of invited guests. In the lineup were Joseph Weber, Lew Fields, Marie Dressler, Nora Bayes, Jack Norworth, Helena Collier Garrick, Bessie Clayton, Frank Daniels, and Arthur Aylsworth.

"We are going to start off with these," said Mr. Weber, "and we may have more before we get through, but it looks like a good bunch now, doesn't it?" It did.

The bill will be known as Roly Poly, and a sub-title will be given later, letting the public know that The Merry Countess and Within the Law are to be burlesqued. Miss Dressler is to have a role in the burlesque of Within the Law which is said to be very funny. She will be handcuffed to Joe Weber, the unassuming cop. No date has been set as yet for the opening of the Music Hall, but it will probably be late this month or early in November. The hall has a splendid location on West Forty-fourth Street, just off Broadway, next to the Little Theater, and opposite the new Ames and Shubert theaters.

The guess is made by wiseacres that Weber and Fields, at any rate, will not suffer from the large number of theaters which has caused some managers to begin worrying. The Weber and Fields entertainment is so distinctive that they will always have a portion of the public for themselves.

"OFFICER 666" IN LONDON.

Wallace Eddinger Will Interrupt His Honeymoon to Begin Rehearsals.

As plans progress for the London appearance of Officer 666, it becomes more and more evident that the American flavor will be there. Wallace Eddinger will interrupt his honeymoon in London to begin rehearsals, and he will have the part of Travers Gladwin, which he originated in New York. John Miltern, who had the part of Alfred Wilson, the picture thief, in the Chicago company, and in New York while George Nash tried out The Other Man, will be Alfred Wilson in London. Albert Ricciardi and Daniel Moyles have also gone to London to take parts. They sailed with Winchell Smith, who is to stage the production. The scenery, a duplicate of that in the Gaiety Theater, was shipped Saturday, and indications are that Officer 666 will be ready for its premiere at the Globe Theater in November or early in December.

George Nash is back in the New York company, The Other Man having been sent to the storehouse.

FRANK C. BOSTOCK DEAD.

Famous Showman Passes Away in London of Influenza.

Following an acute attack of influenza, Frank Bostock, the well-known showman, who was born in England fifty years ago, died last Tuesday in London. He began his business career as a circus man on a small scale in England. From there he went to Australia, where his first real start came about accidentally. One day Bostock playfully slapped one of his kangaroos, who thereupon slapped back. Bostock equipped the animal with boxing gloves and soon taught him how to box. In 1901 at the Pan-American Exposition at Buffalo he successfully exhibited a big animal show, and later he gave a show at Dreamland, Coney Island. He made a business finally of managing "shows" and of selling wild animals to circuses and menageries. His personal courage was widely known.

"C. O. D." OPENS IN ROCHESTER.

C.O.D., a farce by Frederic Chapin, received its initial presentation at the Shubert Theater, Rochester, a week ago, with Charles A. Murray, Sam Edwards, Charles Brown, Percy Plunkett, John T. Baker, Edward Moore, Charles Walton, Antonio M. Moreno, Vernon H. MacDonald, George Betts, Ffolliott Paget, Clare Krall, Grace Morrissey, Eva Condon, Maude Hanaford, Isabelle Vernon and Adelyn Wesley in the cast. John Cort has given the play an elaborate production. He and Edward J. Bowes were present at the opening.

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879
Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter
THE DRAMATIC MIRROR COMPANY
HARRY A. WILSON, President — FREDERICK F. SCHRADER, Editor
HENRY T. MUNCH, Sec'y and Treas. — LYMAN O. FISKE, Manager
145 West Forty-fifth Street, New York, N. Y. Telephone — Bryant 8360-8361
Registered Cable Address—"Dramirror"

SUBSCRIPTIONS
One year, $4.00; six months, $2.00; three months, $1.00. Foreign subscription, one year, $5.50; Canadian, $5.00, postage prepaid.
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

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OUR PLAYERS WILL TAKE NOTICE.

A London dispatch informs us that Mr. MICHAEL FARADAY, the English manager, is coming to visit us. Nominally, he comes to arrange for a production of an Egyptian comic opera which was a great success in England a few years ago. Actually, we suspect, he comes to study the American accent.

This event assumes added importance from the circumstance that Mr. FARADAY is the London manager who recently declared that the English are better actors than the Americans, and that the American accent is offensive to London ears.

In view of all this, it will behoove our native players to be on their good behavior and polish up their English. It will be well for them betimes to drop such barbarisms as "here" and "ear," and say "yaw" for short, "hade" for head, and "litr'y" for literary. Mr. FARADAY is sure to be shocked by our slovenly manner of speech, and we should not wish to see his visit to these shores marred by the slightest untoward circumstance.

We hope he may have an opportunity to see some real American actors and actresses—JOHN MASON, JOHN DREW, Mrs. FISKE, Miss ANGLIN, FRANK KEENAN, DAVID WARFIELD, E. H. SOTHERN, JULIA MARLOWE, VIOLA ALLEN, and sundry others, whose names we will cheerfully supply on demand. We purposely omit JOE WEBER and LEW FIELDS from this list because of their accent, though two of our greatest actors. Also Colonel HAMMERSTEIN, because he has probably lost his specific American accent by long association with London as the manager of a London opera house. We wish to be perfectly fair about it. We don't wish Mr. FARADAY to depart from New York and say he has not had ample opportunity to study our idiosyncracies.

VICTIMS OF "GRAFT."

Without specifying, the New York *World* of recent date declares:

"Performers of prominence have to take advertising space in theatrical publications or they are 'roasted' by the alleged dramatic critics on these weekly papers. A five or ten dollar ad. is often all that is necessary, but woe betide the actor who refuses to give up."

This is a timely hint of an actual condition which concerns the profession generally. For it is made possible by players, singers and performers, who rather than expose themselves to unfair attacks, submit to extortion and blackmail. These predatory sheets have no influence with reputable managers, but actors are supersensitive to anything that appears in print about them, and it is a rare thing for one of them to stand up for his rights and refuse to be victimized. If the players would hold out in opposition to all such publications, the latter would soon cease to exist.

THE COMEDY OF TRAGEDY.

The most unique thing that has happened in the world of the theater for a long time was the converting of a tragedy, which an author had submitted to a manager, into a comedy, leaving the author to ponder on the problem what rights he has in the matter of his work.

The author may or may not have any tenable standing in court. It is an open question. But there is this consolation for him to lay as unction to his heart, that his tragedy might have been turned into a burlesque.

Though this may seem to be written in a spirit of levity, let no author take that impression seriously. Theatrical history is replete with instances of such perversion of heaven-inspired dreams. The late COUNT JOANNES had a divine felicity of turning the immortal HAMLET into a travesty, and it is not necessary to go so far afield to discover instances where seriously-meant efforts to produce tragedy on the legitimate stage resulted in little better than burlesque.

Tragedy, as our unfortunate author must have discovered, is a serious matter to engage in. Its day has virtually passed, or at least its opportunity is not at hand. There are managers who are not able to identify it in manuscript form, and quite possibly in this instance an innocent case of literary myopia made the bombastings of blank verse run to the ripples of uproarious laughter.

You never can tell.

AVERAGE LIFE OF ACTORS.

Dr. HARVEY W. WILEY, former chief of the Bureau of Chemistry in the Department of Agriculture and the sponsor of the pure food legislation now on the statute books, recently told the members of the Fourth International Conservation Congress that "the average expectation of life in the United States is found from statistics to be about forty-four years."

THE MIRROR finds that this average does not apply to the theatrical profession, and while insurance companies still place actors and actresses on what is known as a sub-standard basis, their longevity is apparently above the standard.

The experiment made by THE MIRROR is based upon investigation of the deaths recorded in its columns from January 1 to June 30, 1911. The number of deaths published aggregated 106, showing the age of the deceased to range from nineteen to ninety-nine years, an average of 56⁴/₈, or 12⁵/₈ better than the average expectation of life noted by Dr. Wiley.

It may be argued that THE MIRROR represents the best class of professional players, and that this class is not inclusive of a faction in whose ranks the death rate is higher by reason of conditions influencing public health. But it may be as plausibly argued that many persons are included in the ranks of the profession by insurance companies who have no claim to the designation, and are not recognized legitimately as actors and actresses—persons who through scandal and even criminal circumstances have gained a dubious connection with the stage. These naturally increase the averages just as they lower the *morale* of the entire profession.

WHO IS HE?

Editor DRAMATIC MIRROR.

SIR—Apropos of the remarks in your columns re "Americans Versus English Actors," I beg to agree with much that is written by your correspondent, John Snyder; good English, whether emanating from the lips of an American or Englishman, is invariably free from "linguistic misdemeanors" and conveys the pleasing touch of a cultivated mind, and while on this subject I would like to call attention, without fulsome "puffing," to the delightful English delivered by a lecturer at present associated with an attraction that has been in New York for some months. This gentleman speaks the language easily, correctly and unaffectedly, and many Americans and Englishmen might well take a lesson from his admirable methods. I am, sir,

Yours sincerely,
CHARLES O'DONOVAN.

14 West Eighty-ninth Street, New York City.

A VOICE FROM NEW ZEALAND.

Theatrical Conditions in the Antipodes—Checking Up Mr. Goldie's Resume.

Editor DRAMATTIC MIRROR:

SIR.—I hope you will pardon a few words from this distance and at this late date, but after reading the article in the DRAMATIC MIRROR of June 26, 1912, I feel bound to offer one or two suggestions in reply. First let me say that Mr. Goldie was well known in this country, and has great experience in advance of companies, so that the errors he has fallen into are all the more remarkable.

Mr. Goldie stated that in Australia from $7,500 to $10,000 per week was not unusual for a popular attraction, but he did not say that the lower figure would be nearer the average, while the higher would be getting close to totals for the record seasons. H. B. Irving touched the beam in his recent seasons in Australia, and I don't think he did much more than $12,000. That is the best, so far. Then, turning to New Zealand, he says that Miss Ethel Irving and Mr. H. B. Irving toured this country, making very large profits. The former certainly did not. She was run through just ahead of H. B. Irving, who was greatly boomed, and to a certain degree she was over-shadowed—though as to her claims as an artist one can have no doubts. Mr. Goldie places the towns in the following order: Wellington and Auckland, one month; Christchurch, three weeks; Dunedin, two weeks. The recent bookings put them as follows: Auckland, four weeks; Wellington and Christchurch, three weeks; Dunedin, nine nights.

Then Mr. Goldie says that he toured this country with 130 people in a pantomime company! An even century would be nearer the mark, and might be over it. He also makes it appear that in the tour of the small towns his company took $1,500 per night. It would take any company playing $1.44, $.84, and $.48—the regular prices—all its press agents knew to reach that figure in the four big towns.

Miss Katherine Grey was not an indifferent success, and William Desmond was not accepted as worthy of "stellar" honors. Tittel-Brune was boomed into success, but Nance O'Neil in her second tour went weakly, though those who saw her were enthusiastic enough. At any rate, these matters of Nance O'Neil and William Collier are years old, as old as the "In Missouri" failure with the Daniel Frawley Company. Then New Zealand and Australia knew but little of the American novel, and the American magazine. Now it is all changed. This country is reading American magazines voraciously, and the novels command a big market.

I am making these remarks because I feel that Mr. Goldie has given a wrong impression of this country, which for good companies is a good field, though appearing awkward geographically. One peculiarity was not mentioned by Mr. Goldie. Where Australia will not cotton on to fantasy, New Zealand accepts it eagerly. Peter Pan was a huge success in this country, but a failure in Australia; Bluebell in Fairyland an enormous boom in this place, and a dismal failure in Australia.

One last remark. Mr. Goldie says that the woolliest Bowery melodramas are safe speculations here. Are they? Let him think of Human Hearts and one or two others! Not in this country—not on your life.

I am sorry to trespass on your space and time to such an extent, but I hope that my knowledge of the country in which I live will justify this attempt to put Mr. Goldie right.

Yours, etc.,

J. J. W. POLLARD, Dramatic Critic *Lyttelton Times*, Christchurch, New Zealand.

A KICK FROM THE CHORUS.

Editor DRAMATIC MIRROR.

SIR: Littell McClung deserves much credit for the story, "Chicago Grand Opera Troubles," in the Oct. 2 issue of your interesting paper, and I for one hope he will write the story of the ballet school.

Will you tell me why do the members of the chorus have to come to rehearsals when the principals (who probably need the practise as much) are allowed to miss rehearsals? Some of the producers of shows talk to members of the chorus as if they were cattle, while as a matter of fact, it is only done by the producers' lack of social manners. Whenever I hear a producer swear at a member of the chorus I put it down as a stable-boy grown up into another line of work, but who never had the advantage of an education. Start a reform on the treatment of the chorus. Some abuses are due to its graduates, others to the producers.

Yours of the faith,
DIPPY DIPPELS.

CHICAGO, Oct. 5, 1912.

"EVERYWOMAN" IN LONDON

Apropos of the London production of Everywoman, Amy Stephens writes to THE MIRROR among other things:

"One of the prettiest scenes is the dance in the second act, which is a veritable feast of color. But the scene in the third act—the midnight supper—though clever is yet repulsive, and causes a shudder of disgust, as does the Piccadilly Circus scene. This last scene might not produce this feeling in America, though, where Piccadilly Circus is but a name. Its realism is almost painful, yet lacks absolute truth. Where are the taxis, and is the snow ever white in Piccadilly? The figure of Vice is overdone. The church scene, too, comes as a shock: it is so sudden a transition, and one almost resents hearing that solemn liturgy sung in such a place.

"The first act is by far the best, and Alexandra Carlisle is at her best in it, and looks charming. Indeed, she is forceful and effective throughout and is to be congratulated on her acting in a most difficult part. Kate Rorke as Truth is as fine as usual, and her transformation from an old woman into a beautiful spirit guide is cleverly contrived. Mr. Irving's appearance as Nobody is almost majestic owing to clever lime light handling, and his delivery of his long-winded blank verse is a lesson in rhetoric. But he is far too strong for so slight a part.

"Of the smaller parts, Mr. Kelly's Witless, and Age as acted by Mr. Royce, are both good, whilst Patricia Collins as Youth is daintiness itself. Hilda Bennett as Conscience sings sweetly, and, indeed, her song in the second act is one of the redeeming points of the play. It is delightful. Wilfrid Douthitt as Passion may be congratulated on a fine voice, but this interlude is Zolaesque in its realism and might have been omitted. As to the dresses, they are a dream, especially the white satin with its rich blue embroidery, worn by Miss Carlisle in the second act, and her gorgeous cloth of gold gown in the third.

"Everywoman is novel, bizarre rather than pleasing, but its novelty will make its success, leastways for a while. But its result is a sense of topsy turveydom, and staid Englishmen and Englishwomen, above all, will resent this. For instance, Conscience ought surely to have been at her mistress's side in Act III., rather than acting sick-nurse to Beauty, and Conscience as a dresser is surely imposing on our credulity. Pious folk would think her place anywhere but in a theater. The mirror scene with Flattery, impersonated by Austin Melford, posing as Guide, is exceedingly clever and unique."

OLDEST LIVING SHOWMAN.

F. D. King, who claims to be the oldest showman now living, being ninety years of age, says he was born at Fairfield, Conn., on a farm adjoining the one where P. T. Barnum was born and he was with the world-famous showman as long as he lived. At one time Mr. King was advance agent for June, Angerine and Titus's shows, which exhibited "Old Bess," said to have been the first elephant ever seen in this country. Mr. King has a large collection of pictures of side-show freaks which he exhibited in Bellefontaine, O., recently.

AMONG THE PUBLICITY MEN

Frank J. Wilstach—who is the "manager in advance" for E. H. Sothern and Julia Marlowe—is a deplorable bookworm! And naturally so, for he is a rampant Hoosier. Born in the country, he has persisted in bucolic ways; in short, Wilstach makes it his business to retire at 9.30 P.M. and shake off his slumbers and be up and doing at 6.30 A.M. Theatrical and journalistic friends are wont to chide him for his unprofessional, unaccountable conduct; for he has a way of always turning up at the theater at the stroke of nine, getting busy at once and sticking to it straight away till 5 P.M. Then he chases old bookstores. A rival lately said he didn't think that Wilstach was the best press agent in America. Asked for his reason, he replied: "He gets too much stuff in the papers."

FRANK J. WILSTACH
Shakespearean Scholar and Famous Publicity Promoter

Anyway, the kind of "stuff" that Frank Wilstach writes is none of your common variety. A dramatic editor down at Indianapolis lately had the audacity to write that "the highbrow literature and deep-sea dope that Frank Wilstach turns out for E. H. Sothern and Julia Marlowe would have delighted the heart of Robert Louis Stevenson, who knew a good thing when he saw it." If Frank Wilstach is to be called the champion press agent it is because he is a terrific worker. He is everlastingly on the job. And, too, if his "stuff" has brilliancy and polish, it is for the reason that he loves good writing and takes the trouble to turn out that variety. I found hanging over his desk this: "The man who does things well is the one who takes the trouble to do things well." This is his motto and he wrote it himself.

Frank Wilstach came to New York in 1893 for William R. Hearst's San Francisco *Examiner*. He wandered into the theatrical business by accident, and during the past sixteen years has represented but four stars: DeWolf Hopper, Viola Allen, William Faversham, and Sothern and Marlowe. His present employment should be mightily congenial, for Wilstach knows more about Shakespeare than most folks. It is a matter for wonder how he got hold of it all, for when it comes to the Elizabethan age, this indefatigable agent is an inexhaustible well of information.

But then you know, a man can, if he has the mind, do a whole lot of delving between the hours of 5 and 9.30 P.M. Then, too, it should not be overlooked that he has a lot of time on his hands between 6.30 and 9 A.M.

Glenmore Davis is now taking charge of publicity for the A. H. Woods attractions in New York city. J. J. Rosenthal has gone out on the road ahead of Gypsy Love and he says he is happy.

The National Publicity Service, of which Charles B. Marvin is president and Ralph T. Kettering manager, have arranged for Dixie Hines to represent them in the East. Mr. Hines, who is well known in New York as the business representative for singers, actors and performers, as well as the director of their advertising, will handle all their Eastern business from his New York office. The firm, in addition to its publicity interests, has secured the rights to several vaudeville playlets and will produce them.

William K. Sparks, who was ahead of Madame Sherry last season and back with Thomas E. Shea for a time, is this season manager of Klimt and Gazzolo's production of Where the Trail Divides. Will Spink is doing the advance work.

George Evans's press agent has gravely announced through the Louisville papers that plans are being made looking to the engagement of Ex-King Manuel of Portugal as interlocutor of the minstrels.

EDITOR'S LETTER BOX

C. S. S.—Julia Dean was last week playing in Newark, N. J., in Bought and Paid For. You can follow the movements of companies in THE MIRROR by consulting Dates Ahead. Winona Winter is in Boston with A Polish Wedding company. Other questions will be answered in a later issue.

"Mirabel."—Leah Winslow has established an enviable reputation with stock companies in Providence, Boston and Philadelphia. We are not informed regarding other inquiries you make. Presumably that is her real name.

K. H., Little Falls, Minn.—Richard Mansfield appeared in Julius Caesar at the Herald Square Theater, New York City, December, 1902. During his Chicago engagement in 1903, Dr. Jekyll and Mr. Hyde, A Parisian Romance, Beau Brummel, and Julius Caesar were presented. In a later Chicago booking he appeared in Old Heidelberg and Dr. Jekyll and Mr. Hyde. Richard III. and The Merchant of Venice were revived in New York City March, 1905.

"A. N. C. N.," San Francisco.—Mr. Edwin H. Neill, of Los Angeles, informs THE MIRROR that Robert Harrison, concerning whom an inquiry was printed, is with The Bird of Paradise company, at the Garrick Theater, Chicago.

J. Mahan.—We cannot state the present whereabouts of Miss W. Lewis, formerly of The Zebra company. Address care THE MIRROR.

Elsie Baker, White Plains, N. Y.—Address James J. Ryan through THE MIRROR and the letter will be advertised.

A Reader, Chicago.—Unable to say where Lloyd Ingraham can be addressed direct.

Adele Crawford, Mt. Vernon.—Lewis Waller's first appearance on the professional stage was made in 1883 in Uncle Dick's Darling, in Toole's Theater, London, where he remained for a year playing light comedy. He then appeared with Madame Modjeska, playing Orlando in As You Like It. He next appeared in Dark Days, Jack in the Box, Good Old Times, The Henrietta, The Crusaders, and A Woman of No Importance. He then appeared in Henry V. In Liverpool he produced Monsieur Beaucaire. Became manager of the Imperial Theater in 1903. In New York he has appeared in The Garden of Allah, Monsieur Beaucaire, Discovering America, and Henry V.

W. J. Bates, Ottawa.—The duties of an advance agent include the ability to write well, to order the necessary "printing," to make railway and hotel arrangements and endless other duties as well as to please everybody, from the manager to the star. There is no book on the subject.

Rita G. Carson, Atlantic City.—We are not informed on the questions submitted.

Wm. D. T., Brooklyn.—A letter to Miss Leah Winslow may be sent here and will be advertised in THE MIRROR letter list. THE MIRROR does not furnish addresses.

H. B. Church.—The Confession opened March 13 and closed April 29, 1911.

Margaret Salter, Chicago.—We do not know the whereabouts of Ed. R. Salter, who you say was manager of The Flirting Princess Company. Perhaps some MIRROR reader may know.

Frank Krause.—Gertrude Bryan, of Little Boy Blue, is the wife of Harry Burgess.

R. I. S.—Jane Cowl appeared in The Gamblers after Is Matrimony a Failure? She is now playing in Within the Law at the Julian Eltinge Theater, New York.

Alleine Langford, Jamestown, N. Y.—Most music publishers pay for available lyrics. Address, J. H. Remick and Co., music publishers, 219 W. 46th St., New York.

G. G., New Bedford.—Lillian Herlein, now in vaudeville, appeared in The Never-Homes, Broadway Theater, Oct. 5-Dec. 23, 1911.

L. D.—THE MIRROR has no knowledge of the present whereabouts of Ethel Milton.

Sara Jones, Buffalo.—Henry Miller's New York address is 437 Fifth Avenue. You can get the address of Andrew Mack and other stars by consulting the routes in THE MIRROR under "Dates Ahead."

VELDA.—Paul Gilmore is playing The Havoc in Northwestern Canada and will be in Calgary, Alberta, Oct. 28, 29 and 30.

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NEW AND OLD PLAYS AT HUB

"Coming Home to Roost" and Gertrude Hoffmann's New Revue Presented—"Polish Wedding" to Close—One-Act Plays at Bijou.

BOSTON (*Special*).—A Polish Wedding came to town last week with no very promising reputation preceding it. Boston reviewers handled it none too kindly, and it will close on Saturday. Nevertheless, it is genuinely entertaining, cleverly done, with music of notably good quality. The cast is excellent—Valli Valli, Winona Winter, Armand Kaliss, Sidney Bracey, and William Burress forming a really exceptional group. Especially interesting were Mr. Kaliss, who acted with dexterity and finish, and Miss Valli, whose artistry gave a touch of sure characterization to a work pretending to be nothing more than a "farce with music." A Polish Wedding remains at the Tremont this week, and next week comes Blanche Ring in The Wall Street Girl.

Edgar Selwyn, one of the co-authors of The Wall Street Girl (the other being Margaret Mayo) will thus be represented in Boston by two efforts next week, for his new comedy, Coming Home to Roost, is now running at the Hollis, where it was produced on Monday for the first time on any stage. Grace Elliston and William Courtleigh have the principal parts. The theme is novel—a husband's cure of his wife's neurasthenia. Further mention of the new comedy will be found in next week's MIRROR.

The striking event of this week has been the coming of George Arliss to the Plymouth with Disraeli. Those who remember his memorable work as Everbee in The New York Idea, his Jap in The Darling of the Gods, or his finely characterised acting even in the unworthy The Devil or the unfortunate Septimus, are eager to see him in Mr. Parker's semi-historical setting of the struggle for the Suez Canal. The part is suited to him by temperament and even by his facial characteristics.

After two postponements, Gertrude Hoffmann's new revue, Broadway to Paris, got under way at the Shubert last Thursday. The story of the new spectacle—so far as it has a story—concerns a young New Yorker and a chorus girl, who are chased around the world by his irate father, which gives an opportunity for more Russian scenery and costumes by Léon Bakst, besides various other striking scenes, and, of course, Miss Hoffmann's diversified skill in ballets. She is supported by a numerous and clever company. The revue is preceded by an independent and sensational ballet called The Beast.

Gertrude Bryan, by her work in Little Boy Blue at the Majestic, has made a most pleasant impression. She sings agreeably, dances delightfully, and acts with charm and simplicity. Others in the cast are Otis Harlan, Maude Odell, Eva Fallon, John Dunsmore, and Franklyn Farnum. Apart from Miss Bryan's share in it, the work itself is of more than average vitality and the music of at least average quality. A large contingent from Boston's Scottish societies attended the opening.

The Quaker Girl continues indefinitely and prosperously at the Colonial. Rose Stahl is now in the seventh week of her skilful and convincing impersonation of Maggie Pepper at the Park—a record for the season so far—and at the Boston Robin Hood, with its wonderful cast, has apparently caught the New York fever and settled down for a long run.

In the course of its season of one-act plays, the Bijou is this week presenting a comedy by Alice Brown, the well-known writer of short stories. It is called Swapping Day, and it tells a pleasant little story of New England rural life.

The Durbar in Kinemacolor is back at Tremont Temple. On Oct. 21 will begin Travel by Kinemacolor through Yellowstone, with comment by Lawrence Grant.

Ralph Harlow, formerly stage-manager for Cohan and Harris, has received an appointment as auditorium manager and director of entertainments for the new Filene establishment.

Bought and Paid For is at last to come to Boston, beginning an engagement at the Shubert on Nov. 4. Between Miss Hoffmann's revue and Bought and Paid For will come one week of Gaby Deslys in Vera Violetta.

Return engagements of The Merry Widow and Excuse Me are among early bookings at the Majestic.

A special matinee has been arranged for the benefit of the Henry B. Harris Rest Home for Stage Children, at the Boston, on Oct. 29, with a mixed bill in which all the players then appearing in the city will share.

This season the Toy Theater, which is to have a new and larger house, will produce more long plays than was the rule last season. Among early productions will be a one-act play by August Strindberg. Pieces already assured are Ensign Knightly, a comedy by A. E. W. Mason, the English playwright who wrote Green Stockings; Victoria, a drama in three acts by Laura Wynne; Maria Rosa, translated from the Spanish of Angel Guimera by Wallace Gillpatrick, and The Mirror, by Katherine Metcalf Roof.

Last Friday afternoon Wilton Lackaye talked to members of the Harvard Dramatic Club and to students of the university. The club's competition for an original play by a Harvard man will close Oct. 14. If the play and production reach a certain standard there will be a performance at a New York theater during the holidays.

The reappearance in Boston of Miss Genée, the dancer, announced for the afternoon of Saturday, Nov. 16, at the Boston Opera House, has been shifted to the evening of that day.

Maurice, the dancer, and his partner, Miss Walton, have been added to the company in Broadway to Paris. Many of the costumes for Miss Hoffmann's new revue were designed by Robert Jones, formerly an instructor in drawing at Harvard.

The Carnegie Museum Alaska-Siberia motion pictures are being shown at Jordan Hall.

FORREST IZARD.

FAILURES AND HITS IN CHICAGO

"Egypt" and "The Secret of Susanne" Found Wanting—Brady Acquires Princess Theater—He Will Fight Speculators—Other Items.

CHICAGO, (*Special*).—Last week recorded two queer failures—queer because the painful and costly absence of success was due to diametrically differing reasons. The first was Edward Sheldon's new play Egypt at the Garrick, with Margaret Anglin in the title part. Miss Anglin will remain at the Garrick another week, but she and her company will appear in Green Stockings, the comedy by A. E. W. Mason that was successful here before. In the failure of Egypt the author was at fault. The production was splendidly mounted and capably acted. There was romance aplenty and at times the situations were decidedly interesting. But the story became hazy in the telling, much of the romance was not "wafted over the footlights" to the waiting audience beyond, and the melodramatic episodes produced only feeble thrills. Mr. Sheldon may regret Egypt's downfall, but his reputation will not suffer because of the failure. He aimed his shafts of romance at the moon, but they didn't go beyond the clouds.

The other production that the public declined to patronize was Wolf-Ferrari's little opera, The Secret of Susanne, which opened the new Fine Arts Theater in Michigan Boulevard. Everybody was expecting a brilliant success and nobody dreamt of the frost that immediately followed the opening. Here the fault lay not with the author, but with the producers. Last season this opera was given with repeated success by the Chicago Grand Opera company. Its production then was under the baton of Cleofonte Campanini and not one note of its dainty music was lost, not a smile of its comedy was missed. With Campanini it was an immediate success; without him it was an immediate failure—a failure deeply regretted by the many local admirers of Wolf-Ferrari. Attilio Parelli, who conducted, is an able and talented director. His was not the fault, only that he might have demanded more time for rehearsals. The production showed little rehearsing, was poorly acted and not well sung.

Raymond Hitchcock is having the time of his life in The Red Widow at the Grand Opera House, and every night many of those who come to invest $2 in first floor seats have to be content with what is left in the balcony. Flora Zabelle is getting a liberal share of the hand-claps, and between curtains, Mr. Hitchcock regales his auditors with a *pro bono publico* political speech that the gallery thinks is better than anything either Roosevelt or Wilson has said here.

Randolph Street and environs have discussed with keen interest William A. Brady's taking over of the Princess Theater from the Shuberts. Mr. Brady's management of this playhouse, now sheltering the successful A Modern Eve, will begin next Saturday, when he will present Bought and Paid For. Mr. Brady says with emphasis that he is going to make it impossible for speculators to secure tickets for the Playhouse, the new name that the Princess will bear. "This will apply not only to cigar store and sidewalk speculators," says Mr. Brady, "but to the proprietors of hotel ticket stands. All tickets for this theater will be sold through the box-office window."

Among successes that remain are Kismet, with Otis Skinner, at the Illinois, doing a slashing business; The Garden of Allah, at the Auditorium, which continues to increase the demand for taxicabs in Congress Street; Richard Carle and Hattie Williams in The Girl from Montmartre, at the Chicago Opera House; Milestones, at the Blackstone; Fine Feathers, at the Cort; The Man Higher Up, at the Olympic; A Modern Eve, at the Princess; The Girl at the Gate, at the La Salle; A Winsome Widow, at the Colonial; The Military Girl, at the American Music Hall, and The Blue Bird, at the Lyric. At McVicker's is The Fortune Hunter, with Will Deming in the part of the successful seeker after a million. It is announced that the voice and smile of Chauncey Olcott will begin filling McVicker's Oct. 27, when he will present The Isle o' Dreams.

The Thomas Orchestra will open its season at Orchestra Hall on Friday, Frederick Stock conducting. This will be the beginning of the famous orchestra's twenty-second season. The programme will be arranged as a tribute to the memory of Jules Massenet, the composer.

LITTELL MCCLUNG.

THE WEEK ACROSS THE RIVER.

BROOKLYN, N. Y. (*Special*).—The Chimes of Normandy inaugurated the opera season at the Academy of Music last week in a brilliant manner. Enormous attendance indicated that opera will prove popular with local theatergoers this season.

Two Little Brides, with James T. Powers, proved a splendid attraction for the Majestic. The tuneful operetta, more than a musical comedy, delighted the patrons.

Israel Zangwill's The Melting Pot proved an attractive offering at the Grand Opera House.

Louis Mann in Elevating a Husband came to the Broadway last week, to good business.

The Orpheum presented Ida Brooks Hunt and Cheridah Simpson. In the Barracks, Ed Reynard, and McMahon and Chappelle last week.

The Bushwick showed Maud Hall Macy, Chip and Marble, and Odiva last week. Edna Goodrich leads the list this week.

The Taylor-Harrison company, Natalie Blain, and Three Ostermoors were entertaining last week at the De Kalb.

J. LEROY DAUG.

PASSING PLAYS IN PITTSBURGH.

PITTSBURGH (*Special*).—The Harry Davis Stock Players presented Under Two Flags at the Duquesne last week, Corliss Giles doing fine work as Bertie Cecil and Mary Hall playing Cigarette delightfully. Dennis Harris, Katherine Stanton, Faith Avery, and Wayne Campbell were all praiseworthy. The Amazons Oct. 14-19.

The June Bride passed away last Saturday at the Alvin, after a short, merry life. Flavia Arcaro did clever work, as did also Arthur Lipson, Lyndon Law, David Torrence, Amelia Stone, Hazel Kirke, and Georgie Mack. But they closed, nevertheless. The Ne'er-Do-Well is this week. The Sun Dodgers, with Eva Tanguay, underlined.

The Rainbow, at the Nixon Oct. 7-12, with Henry Miller, was a pleasing presentation. Mr. Miller and Ruth Chatterton were capably supported by Ann Chew, Robert Stowe Gill, and Edith Barker. William Farnum in The Littlest Rebel this week.

The Rosary was seen at the Lyceum last week, the cast including Oscar G. Briggs, Grace Reading, Billy Champ, and H. G. Keenan. Mutt and Jeff this week. Vaughan Glaser in The Grain of Dust underlined.

Valerie Bergere headed the vaudeville at the Grand Oct. 7-12 in His Japanese Wife. On the bill were the Six American Dancers and Bert Fitzgibbon.

The Queens of Paris drew large house at the Gayety Oct. 7-12. The Social Maids this week.

Crowds attended the concerts last week of the Theodore Thomas Orchestra at Exposition Hall. Victor Herbert and his orchestra close the season this week.

DAN. J. PACKINHM.

NEW YORK THEATERS.

EMPIRE Broadway and 40th Street. Evenings at 8:15. Matinee, Saturday, 2:15.
CHARLES FROHMAN Presents
John Drew
In Alfred Sutro's New Comedy
The Perplexed Husband

LYCEUM 45th Street, near B'dway. Evenings at 8:15. Mats., Thur. and Sat. at 2:15.
DANIEL FROHMAN Manager
Charles Frohman presents
MISS
BILLIE BURKE
In ARTHUR PINERO'S 4-Act Comedy,
The Mind-the-Paint Girl

GARRICK 35th St., near Broadway. Evenings, 8:15. Mats., Wed. and Sat., 2:15.
CHARLES FROHMAN, Manager
Charles Frohman Presents
JOHN MASON
In Henry Bernstein's 4-Act Drama
THE ATTACK
By the Author of "THE THIEF."

CRITERION Broadway and 44th Street. Evgs. 8:15, Sat. Mat. 2:15
CHARLES FROHMAN . . . Manager
A. H. Woods announces
Tantalizing Tommy
Three Acts of Music and Comedy
By Michael Morton, Paul Gavaul and Adrian Ross. Music by Hugo Felix, composer of "Madame Sherry."

NEW YORK THEATERS.

NEW AMSTERDAM
THEATER, W. 42d St. "The House Beautiful."
KLAW & ERLANGER . . . . . Managers
Evenings, 8:15. Mats., Wed. and Sat., 2:15.
Klaw & Erlanger Present
The Success of All Europe
THE COUNT OF LUXEMBOURG
A Musical Romance by Franz Lehar,
Author of "The Merry Widow," American Libretto by Glen Macdonough.
NOTABLE CAST OF 100

LIBERTY 42d Street, near B'dway. Evgs., 8:15. Mats. Wed and Sat. at 2:15.
KLAW & ERLANGER, Managers
Klaw & Erlanger will Present
MILESTONES
By Arnold Bennett and Edw. Knoblauch.
The Greatest Comedy Success of the last 50 years.
Playing to Crowded Houses at the Royalty Theater, London.

PARK 59th St. and Col. Circle. 'Phone 3500 Col. Evgs. at 8:15, Mats. Wed. and Sat. at 2:15.
Wednesday Matinees, 50c. to $1.50.
FRANK McKEE . . . . . Manager
Henry B. Harris Presents
Clifton Crawford
In the New Musical Play,
MY BEST GIRL
By Channing Pollock and Rennold Wolf. Music by Clifton Crawford and Augustus Barrett.

KNICKERBOCKER B'WAY & 38th St. Charles Frohman, Klaw & Erlanger, Props. Evgs. 8:10. Matinees Wed. & Sat. 2:10.
Klaw & Erlanger present
A New Musical Comedy
OH! OH! DELPHINE
Cast and Ensemble of 100
Book and Lyrics by C. M. S. McLellan.
Music by Ivan Caryll, composer of THE PINK LADY.

WALLACK'S Broadway and 30th St. Evenings, 8:15. Matinees, Wednesday (Pop.) and Saturday, 2:15.
B. Macdonald Hastings' New Comedy,
"THE NEW SIN"
With the Company from the Royalty Theater, London.

CENTURY THEATER 62d & Central Park West. Phone, Col. 8800. Evenings, 8 sharp. Matinees, Wednesday and Saturday, 2 sharp.
Second Annual Tremendous Spectacle by PIERRE LOTI and JUDITH GAUTIER
THE DAUGHTER OF HEAVEN
Seats on Sale for First Four Weeks

BUSY WEEK IN QUAKERTOWN

"The Lady of the Slipper" Scores—Ziegfeld "Follies" Ditto—"The Dove of Peace" Also—Warfield's Triumph—Other News.

PHILADELPHIA (*Special*).—Last week was a busy week in the Quaker City. Ziegfeld's Follies, and Montgomery and Stone, and Elsie Janis in The Lady of the Slipper opened Oct. 7. Both have been cut appreciatively and minor rearrangements have aided considerably.

The cast of The Lady of the Slipper follows:

Crown Prince Maximilian	Douglas Stevenson
Prince Ulrich	Eugene Revere
Captain Ladislaw	James Beany
Baron von Kiz	Charles Mason
Atsel	Vernon Castle
Messer	David Abrahams
Albrecht	Samuel Burbanks
Louis	Harold Russell
Joseph	Edgar L. Hay
Matthias	Ed. Randall
Tommy Teakettle	George Phelps
Punks	David C. Montgomery
Spooks	Fred A. Stone
Cinderella	Elsie Janis
Dollbabia	Lillian Lee
Frenkette	Queenie Vassar
Mannerys	Alison Crater
Countess Radetzky	Victorine Hayes
Fairy Godmother	Vivian Rushmore
Valerie	Peggy Wood
Sophia	Florence Williams
Irma	Edna Bates
Clara	Helen Falconer
Ladovica	Gladys Zell
Malda	Lillian Rice
Gretchen	Angie Wetmore

Such a combination as Elsie Janis, Victor Herbert's music, and the eccentricities of Montgomery and Stone could not help but be a success, but the charming manner in which these parts are molded into a unit in The Lady of the Slipper is responsible for the emphatic hit this production made upon its first presentation on any stage, at the Chestnut Street Opera House.

Although the authors, Anne Caldwell and Lawrence McCarty, insist that the attraction is a musical fantasy, through the skilful handling of Charles Dillingham it is really a wonderful spectacle with ever changing pictures, each more elaborate and more imposing than the last. The gorgeous costuming, immense chorus, and wonderful effects all show that great pains and much money was spent in preparation.

It tells the old story of Cinderella with some additions—possibly not improvements—which, of course, includes a joke on the leading Bull Moose. Dainty and beautiful Elsie Janis assumes the leading role of Cinderella. Her marvelous dancing, her enchanting manner and sweet singing captivated the audience. Montgomery and Stone, who first appeared as incarnations of Pumpkin and Scarecrow, the latter Stone's old role—scored one of the biggest hits of their careers. They knew their Philadelphia audience and repeated some of their successful dances of the past as well as introducing in the second and third act a number of new ones. A splendid example of the skill of the stage-manager was seen in the second scene of the first act, when the fairy godmother's wand changed the mice into a coach driven by four live ponies. Dainty Lydia Lopoukowa leads her Russian coryphees in a spirited ballet, and as a concluding brilliant feature there is a drum chorus, inspiring in its ensemble and sumptuous in its color. Herbert's music is in his well-known flowing style. Misses Lee and Vassar as the two wicked stepsisters were splendid, while David Abrahams as the cat deserves hearty commendation. The chorus was pretty and comely, and the work of Carol Lynn was graceful enough to warrant her securing a small part in the cast. The play is here for three weeks and will then be seen in New York.

Although the public has become tired of seeing the big movements of the present day satired upon the stage, The Dove of Peace, produced Oct. 15 at the Lyric, proved an original and entertaining exploitation of universal peace and universal suffrage. Walter Damrosch wrote all the music. The libretto is from the facile pen of Wallace Irwin. It is a stupendous production and will amaze even those who were astonished by the gorgeous effects in The Garden of Allah. It is said that to produce this opera nearly $80,000 has been expended.

The action in the opera enables Mr. Damrosch to get some dashing and militant music out, which he does with a blare of brass that is extremely euphonious. The musical strains for some of the solos are also very good, the plaintive melodies lingering in the memory. Unquestionably they are the most enchanting and captivating music Damrosch has ever composed. The score is not easy to interpret, however, and without a very big orchestra the best effects would be lost. In the large cast are Robert Lett, Frank Pollock, Ruth Thorp, Ernest Torrence, Thomas Hardie, Jessie Bradbury, William Welp, Henrietta Wakefield, Fred Waelder, Jack Henderson, Floyd Laurence, and George Burke Scott.

Girls and politics occupy the limelight most of the time in Ziegfeld's Follies, Series of 1912, which burst forth in all their glory in Philadelphia at the Forrest last week, instead of in Atlantic City, where they usually open.

Another offering seen for the first time in the East opened at the Walnut Monday, Louisiana Lou, and promises to equal its Chicago run.

David Warfield in The Return of Peter Grimm is doing the biggest business in the city at the Broad. This is the first time this Belasco star has been in Philadelphia for two seasons, and his welcome has been extremely cordial.

One of the funniest, cleanest and most amusing farces that have been in Philadelphia for many months opened at the Adelphi last week. It is called The Million, and as it had a long run in New York its plot is well known. The houses have been splendid and very enthusiastic.

Mrs. Langtry appeared at Keith's last week in Helping the Cause. Her reception was very cordial and her company is good. The rest of the bill was excellent, as always.

The Searchlight, a new newspaper play starring Robert Drouet, closed its engagement at the Walnut, and Blanche Ring in The Wall Street Girl completed her local run at the Lyric.

At the Garrick, Get-Rich-Quick Wallingford has been succeeded by Gypsy Love, with Phyllis Partington.

Another new musical play, Look Who's Here, by Rida Johnson Young, will open at the Adelphi Oct. 21. The lyrics are by Paul West and music by Jerome D. Kern.

The Gamblers was at the Grand last week, and the company gave a worthy interpretation. The cast included Boyd Nolan, Willis Granger, Loal Douning, Thomas Callahan, Maud Dickerson, Harry Forsman, and Luke Martin. J. SOLIS-COHEN, JR.

JERSEY CITY JOTTINGS.

JERSEY CITY (*Special*).—The Orpheum Players were seen in Green Stockings at the Orpheum Oct. 7-12, to good patronage, and gave capital performances. Maude Gilbert was excellent. William J. Kelly was equally good and Pauline Lord was conspicuously successful. The others, all more than clever, were Albert Parker, Emma Campbell, William Riley Hatch, Fraunie Fraunholz, Wright Kramer, Frank Peck, Ralph Marty, Jimmie Jimeson, and Margaret Riley. Billy, Oct. 14-19.

The stock company at the Academy of Music gave Human Hearts Oct. 7-12, to overflow audiences. Cameron Clemens, Louise Molloy, Fred Wagner, Charles Reilly, and Bessie Sheldon were all good. Confessions of a Wife Oct. 14-19.

WALTER C. SMITH.

NEWS FROM NEWARK.

NEWARK, N. J. (*Special*).—The Trail of The Lonesome Pine was presented at the Newark 7-12. Charlotte Walker, delightful and winsome, was ably supported by George Bancroft, Warner P. Richmond, George Woodward, Eleanor Wilton, W. D. Hart, Louis Morrell, Margaret Prussing, and Cyrus Wood.

Over Night pleased large audiences at the Shubert 7-12, the cast including Thomas Emory, Francine Larrimore, Clyde Hunnewell, Sol Aitken, Florence Earl, and Robert Kelly.

The House Next Door was the bill of the Payton Stock company at the Orpheum 7-12. Most of the members of this cast were employed in the Payton production of the work last November. Mabel Brownell was delightful as Miss Jacobson. The most artistic feature was Lee Sterrett's finely wrought portraiture of Sir John. Others were Clifford Stark, Arthur Jarrett, John Roche, Sadie Radcliffe, and Mabel Estelle.

Uncle Tom's Cabin attracted large audiences at Jacobs's 7-12.

Stella Tracey, a favorite at Olympic Park last Summer, appeared at Proctor's 7-12 and was cordially received. Others were Willard Simms, Conly and Webb, Major and Roy, Brent Hayes, Mosher, Hayes and Mosher, Donahue and Stewart, Montamba and Wells.

The Bowery Burlesquers gave a well balanced bill at the Gaiety 7-12, the company including Eddie Fitzgerald, Jack Quinn, Sam Brown, Charles Jansen, Mabel Morgan, Minnie Lee, and Edna Green.

The Pace Makers gave a lively performance at Miner's 7-12. Among the principals were Harry P. Kelly, Joseph Penny, Bert Lewis, Billy Mooney, Margie Catlin, Mae Yuir, and Leslie Hunter.

Melbourne MacDowell in a splendid sketch, The Sheriff, headed the bill at the Washington 7-12, ably assisted by Isabel Evesson. Others were Reynolds and Hall, Baby Gladys, Dynes and Dynes, Jenkins and Covert, Jennie Bush, Rice, Elmore and Toms.

At the Lyric was A Wild Rose 7-12 with Maud Parker, Annie Kenwick, Sadie Fondelier, De Stefano Brothers, Palmer and Lewis.

At the Odeon 7-12 were Boys and Girls of Avenue A, Flying Rogers, Euler and Webb, Clinton and Russell, Grace Anderson, Maggie Bennett.

GEORGE S. APPLEGATE.

NOTES FROM THE NATION'S CAPITAL.

WASHINGTON (*Special*).—Christine MacDonald is at the New National again, Oct. 14-19, in The Spring Maid, which promises to better its record of last season. The Littlest Rebel met the appreciation of large audiences Oct. 7-12. William Farnum playing with force and distinction, and little Boots Wooster being charming as the child.

William Hodge in The Man from Home is welcomed, Oct. 14-19, at the Columbia. Crowded houses greeted The Rose Maid last week. Robert E. Graham, Al. Shean, Ed Gallager, Arthur Lacely, Arthur Clough, Vincent Sullivan, Dorothy Maynard, Edith Decker, and Juliette Dika scored successes. Henrietta Crosman in The Real Thing Oct. 21-26.

A Butterfly on the Wheel is at the Belasco Oct. 14-19. Annette Kellermann last week attracted large attendance.

Chase's Vaudeville had last week McIntyre and Heath, Edith Helena, Bert Levy, McD. Cormick and Irving, Van and Schenck, and Claude M. Ronde.

At the Academy of Music last week was seen A Fool There Was to large audiences. In the cast were William L. Gibson, Agnes Mapes, Rupert Julian, Agatha Prechette, and Elsie Jane Wilson. The Gamblers is the current offering, with Billy B. Van following.

Poli Theater changed from stock to vaudeville, with continued large attendance. The opening bill presented the Gagnons, Bessie Lacount, Eckhoff and Gordon, Morris and Kramer, Ruth Lockwood, Harry Van and Electric City Four, Pietro, and Mysterious Edna.

Announcement is made of the marriage of William J. Erskin and Letitia M. Harris on Sept. 18. After a honeymoon at Atlantic City the popular head usher of the Columbia is back at his post.

Attractions at the burlesque houses last week were: Gayety, The Social Maids; Lyceum, Miss New York, Jr., good business. This week: Gayety, Taxi Girls; Lyceum, Whirl of Mirth. JOHN T. WARD.

NEW YORK THEATERS.

GAIETY B'way, 46th St. Evgs. 8:30. Matinees Wed. & Sat. at 2:30. 'Phone 210 Bryant.
THE BIG LAUGH IS BACK
Officer 666 Flies the Pennant of Success
By AUGUSTIN MacHUGH.
Shatters Gloom | Scatters Fun

GEO. M. COHAN THEATER Broadway and 43d Street
Evenings, 8:15. Mats., Wed. and Sat., 2:15.
GEO. M. COHAN
and his own Company in
Mr. Cohan's Latest Comedy
"Broadway" Jones

ASTOR Broadway and 45th Street. Evgs., 8:15. Mats., Wed. and Sat., 2:15. Tel. 287 Bryant.
COHAN & HARRIS, Lessees and Managers.
A. H. Woods presents
The Latest and Newest Viennese Operetta,
THE WOMAN HATERS
By Leo Stein and Karl Lindau. Music by Edmund Eysler. American adaptation by George V. Hobart.
With
SALLIE FISHER

Eltinge 42d St. THEATER Phone, 3420 Bryant.
New York's Newest Theater. Just W. of B'way.
Evenings, 8:30. Wed. and Sat. Matinees, 2:15.
Wednesday Matinees, Popular.
The American Play Co. Announces
A New Play in Four Acts,
WITHIN THE LAW
By BAYARD VEILLER

BELASCO Theater, W. 44th St. Evgs. at 8:20; Mats. Thursday and Saturday, 2:20.
DAVID BELASCO Presents
FRANCES STARR
In a New Play,
THE CASE OF BECKY

REPUBLIC THEATER, W. 42d St. Evenings at 8:15. Matinees, Wednesday and Saturday, 2:15
DAVID BELASCO, Sole Manager
William Elliott and David Belasco present
THE GOVERNOR'S LADY
A play in Three Acts and an Epilogue in "Chalk," by ALICE BRADLEY.
Special Belasco Cast, including
Emmett Corrigan, Emma Dunn, Robert McWade, Jr., Gladys Hanson, Minnie Dupree, Vernon Maxwell Cameron, 20 others.

NEW YORK THEATERS.

HIPPODROME 6th Avenue, 43d and 44th Streets.
Daily Matinees at 2. Best Seats, $1. Evgs., 8
Under Many Flags
Entirely New Spectacles

48th St. THEATER, East of B'way. Evgs., 8:15. Mats., Thurs. & Sat., 2:15. Phone 178 Bryant.
Thursday Matinee, Best Seats, $1.50.
LITTLE MISS BROWN
By Phillip Bartholomae, author of "Over Night"

WILLIAM A. BRADY'S PLAYHOUSE 48th, E. of B'way. Phone, 3846 Bryant.
Evgs., 8:15; Mats., Wed., Thur. and Sat., 2:15.
Louisa M. Alcott's Charming, World Famous Story,
LITTLE WOMEN
Dramatized by Marian De Forest.
Wed. and Thurs. Matinees, Best Seats $1.50.

Winter Garden B'way & 50th St. Phone 6080 Col. Evenings 8 Sharp.
Matinees Tues., Thurs. and Sat., 50c., 75c., and Best Seats $1.00
The Passing Show of 1912

Broadway THEATER—B'way & 41st St. 'Phone 101 Bryant.
Evgs. 8:20. Mats. Mon., Wed. and Sat. 2:20.
Mon., Weds. and Sat. Matinees, 500 ORCHESTRA SEATS $1.00
LEW FIELDS Presents Hanky Panky

CASINO B'way and 39th Street. 'Phone 3846 Greeley.
Evgs. 8:20. Matinees, Wed. and Saturday.
The Merry Countess

Maxine Elliott's Theater, 39th St. E'way and 5th Ave. 'Phone 4982 Bryant.
Evgs. 8:30. Mats. Wed. and Sat., 2:30.
H. H. FRAZEE Presents
JAMES MONTGOMERY'S New Comedy
READY MONEY

WILLIAM COLLIER'S Comedy 41st, East of B'way 'Phone 3294 Bryant
Evgs. 8:15. Mats. Thurs. and Sat. 2:15.
Thursday Matinee, Best Seats $1.50.
Granville Barker's London Comedy Success
FANNY'S FIRST PLAY

LYRIC 42d St., W. of B'way. Phone 3966 Bryant. Evenings 8:15.
Matinees, Wednesday and Saturday at 2:15.
The Master of the House
Entire BALCONY $1.00
FAMILY CIRCLE 25
Wednesday Matinee, Best Seats $1.00

39th Street Theater, 39th St., near Broadway. Phone 4132 Bryant. Evs. 8:15. Mats. Wed. and Sat., 2:15.
Comstock & Gest, Inc., present
A New American Drama, THE BRUTE
By William Anthil Ehrman.

ANTHONY ANDRE

ANTHONY ANDRE N "FAUST."

The above is a photograph of Anthony Andre who is meeting with gratifying success in his starring tour as Mephisto in Faust. Mr. Andre has had good training with such stars as Madame Modjeska, Louis James, James O'Neill and Robert Edeson. He is best remembered in New York for his portrayal of Abed Din, a Turkish spy, in The Prince of India at the Broadway Theatre. This was followed by Simonides in Ben Hur for three seasons.

POLITICS AND PLAYERS.

Wilson and Marshall Theatrical League to Have Big Rally.

On Sunday evening, Oct. 27, the auditorium of the Hippodrome will be the scene of much enthusiastic testimony to Wilson and Marshall by members of the theatrical league supporting the Democratic nominees. In addition to brief speeches by such prominent politicians as Congressman William Sulzer, Democratic nominee for Governor, the Executive Committee of the organization in which A. H. Woods and Augustus Thomas are leading lights, have decided upon an entertainment which, they modestly announce, for quantity and quality has never been equaled. Just what form this entertainment will take is not yet divulged, but perhaps the brisk and blithe May Irwin who dashed excitedly into Parlor 65 of the Cadillac Hotel Tuesday to proclaim both her partisanship and her willingness to back up her partisanship with any kind of a stump speech—perhaps she will give us the pill of argument wrapped in a coating of good fun.

The Executive Committee is also taking great pains to let everybody know that Friday and Saturday, Oct. 11 and 12, and Friday and Saturday, Oct. 18 and 19, are registration days. "Remember you are entitled to a vote if you have lived in New York, Kings or Richmond counties since July 5—four months. Also, if you have lived in your present residence (election district) for thirty days prior to Nov. 5, which is Election Day."

MORE IRISH PLAYERS.

Whitford Kane to Bring a Company to New York in "The Drone."

William A. Brady is bringing a new company of Irish players to New York who will play Rutherford Mayne's play, The Drone, with Whitford Kane in the leading role. Following so soon after the visit of the Abbey Theatre company from Dublin, the production will give good opportunity for contrasting last season's visitors and their plays with the actors and comedy of the Northern school. Among the players will be Robert Forsyth, J. P. Campbell, Joseph Campbell, Stanley Gresley, Bridget O'Gorman, Nellie Wheeler, Margaret Moffat, and one Scotch actor, Alec F. Thompson, who is now playing Fluellen in Henry V. with Lewis Waller. Whether any other of the plays in this company's repertoire will be produced is not yet announced. Some of these plays are: The Turn of the Road, The Troth, Neil Gallina, and Red Turf. Critics of the caliber of A. B. Walkley have found the plays interesting and the acting in them skillful and engrossing.

GOODWIN IN "OLIVER TWIST."

Edwin Mordant's arrangement of Oliver Twist has been accepted by Oliver Morosco for N. C. Goodwin's special engagement on the Pacific Coast, which has been delayed by Mr. Goodwin's accident. This version has already been presented at the Marlowe Theater, Chicago, with considerable success.

THIS IS SOMETHING NEW.

Two Companies to Present "Within the Law" in New York.

The American Play Company is completing arrangements to bring its Western company of Within the Law into New York for an engagement at a Broadway theater during the present successful run of the company now acting the Veiller drama in the Eltinge Theater. The New York company, which includes in the cast Jane Cowl, Florence Nash, Orme Caldara, William B. Mack, Wilton Taylor, Brandon Hurst and other well liked players, is filling the Eltinge Theater to its utmost capacity at every performance and "turning away" nightly many who cannot be accommodated. In booking the Western company concurrently it is one of the objects of the American Play Company to accommodate this overflow patronage. The joint engagements will also invite interesting comparison in individual interpretation, and will be the first time the idea is tried in New York.

MORE MEMBERS FOR FEDERATION.

Members continue to come into the National Federation of Theater Clubs. The following have joined during the week:

Chas. Sears Baldwin, Alan R. Hawley, Frank Tilford, Frances Woehning, Florence Marshall, M. Z. Jaffa, Mrs. August Jay Well, Mrs. Russel Bassett, Lissie Rechelle, Beatrice Moreland, Grace Griswold, Mrs. Louis Meyer, Arthur Bartlett, of Colorado Springs, Mrs. Maud Tarleton Winchester, Mrs. Grace Schneider, Edith Schneider, Mrs. C. F. Dennett, Mrs. Geo. W. Benn, Mrs. A. D. Pervis, Mrs. H. B. Kellner, Mrs. J. C. Faulkner, Mrs. J. W. Wilson, Mrs. E. L. Diehl, Mrs. W. G. Lentz, Mrs. E. Blont, Mrs. Herzog, W. C. Bobbs, Playton Brounoff, Mr. and Mrs. Arthur Berthelet, George L. Beer, Mrs. W. Warren, C. W. Camp, Mary Stewart, Mrs. Robt. M. Tarleton, Mr. and Mrs. Edgar S. Werner, T. Daniel Frawley, Wendell T. Bush, Mr. and Mrs. Edward R. Mawson, Lily Cahill, Mrs. Garrita B. Nash, Mr. and Mrs. Theodore Schingali, Arthur Wechsler, Mrs. X. J. Little, Mrs. H. D. Rosendorf, Mrs. J. J. Bernstein, Mrs. R. E. Neuse, Mrs. J. Paul Jones, Mrs. H. Frank, Mrs. Belle Draffin, Mrs. L. Wells, Mrs. L. Sutro Oppenheimer, Pauline Hoffman, Mrs. A. Cronin, Mrs. Gardner Estabrook, M. R. Donnell, Mrs. Sydney Prescott, Mrs. G. W. Hopkins, Mrs. George Wesley, Mrs. J. Franklin Donnell, Mrs. William A. Brown, Mrs. H. Heath, Mrs. Godfrey Harris, Freda Werner, Minnie Douglas, George Miner, William J. Burns, Marion E. Moore, Lynn Pratt, Emilia J. Schneider, Mrs. Mary A. Lembeck, Margaret Merriman, Olive Wilson, E. M. Wilson, Harold Wilson, E. B. Potts, Edward M. Welch, Lewis F. Mott, John F. Murphy, Dr. Travis D. Lockwood, Leo Weidenthal, Adolph Granet, Mrs. Charles E. Davis, Nan Drobbin, Mrs. Eva Mitzger, Myrtle Chapman Willis, Mrs. P. C. Mellinny, Bertram L. Smith, Mrs. Adelaide C. Greenfield, Mrs. Thomas Tapper, Florence Huntington.

EUGENE KERNAN, OF WASHINGTON, DEAD.

Eugene Kernan, manager of the New Lyceum Theater of Washington, died Thursday afternoon at the George Washington University Hospital in that city. Throughout the seventy-nine years of his life, Mr. Kernan led an active and adventurous career. Born in Baltimore, he enlisted in the navy while a young man in order to see the world. Kernan led a band of men who planted the American flag on a little island in the Caribbean sea, between Santo Domingo and Cuba, where the natives wanted to make him king. Ever since then Kernan was referred to by his friends as "Gov. Hughie."

After sailing the seas for twelve years Mr. Kernan in 1865 determined to enter the theatrical field, and his original venture was with "Matt" Morgan in a "living statue" show, the first thing of its kind ever seen in America. Twenty-six years ago he became manager of the Lyceum Theater in Washington, then owned by his brother and known as "Kernan's Theater." When his brother sold out to the Empire Circuit Company some six years ago, Eugene Kernan was retained as resident manager. "Gov. Hughie" was perhaps as well known and liked as any theater manager outside New York. For more than a year Mr. Kernan has been in ill health, and last December following an operation on his eyes he was for some time confined in the Ear, Eye and Throat Hospital in Washington.

HIGHLAND NIGHT AT MOFFAT PLAY.

Scotchmen had a night of their own at Wednesday's performance of A Scrape o' the Pen. Two hundred members of the New York Scottish Highlanders, with Captain John A. Rowe at their head, and no less than thirty bagpipers marched down Broadway from Columbus Circle to Weber's Theater. After the play there was a Scotch entertainment, with claymore dancers and other features.

To-night the Highland Guard of the Caledonian Club, meaning the uniformed portion of that organization, will have their performance. They are to parade down from their club rooms on Seventh Avenue and in other ways help to attract attention to the Moffat play. Altogether the theater party will number about 400.

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STOCK COMPANY NEWS

JUSTINE WAYNE
Leading Woman, Burns Theater, Colorado Springs, Colo.

PROMINENT STOCK ACTRESSES.

THE MIRROR'S selection this week of a prominent stock actress is Justina Wayne, leading woman of the Burns Theater, Colorado Springs, whose portrait is herewith presented.

Miss Wayne's career started in San Francisco, her birthplace, with the Frawley company, and later she engaged in musical work with Ferris Hartman. A stock season followed in Philadelphia. She then appeared in the original cast at the Garrick Theater, New York City, under Maurice Campbell, playing Mrs. Graham in The Little Gray Lady. Next season she appeared with Cyril Scott in The Prince Chap; later with Nat Goodwin, and again at the Garrick Theater, originating the emotional part of Dora Johnson in the Easterner, by Mr. Broadhurst.

Miss Wayne's next season (1908) was spent in Australia, playing Claudia in The Prince Chap, and Susan in The Case of Rebellious Susan, with H. R. Roberts. On her return she was featured for two seasons under Delamater & Norris in Beverly. Since then she has played in stock with Gus Forbes in Duluth and Stamford, Conn., and a special engagement in Vancouver, supporting Andrew Mack in his repertoire of Irish plays.

Miss Wayne went to Colorado Springs for the Summer and has had such success at the beautiful new Burns Theater that she expects to remain for the remainder of the season.

PLAYED AFTER MOTHER'S DEATH.

Just before the curtain rose on a recent performance of Checkers by the Paule Theater Stock company, Wilkes-Barre, Pa., Blanche Douglas learned of her mother's sudden death. She pluckily played her leading role until the end of the performance when she collapsed. The actress was revived before the next matinee and continued to play throughout the week.

NORTHAMPTON'S MUNICIPAL THEATER.

The Academy of Music, Northampton, Mass., began a new era last week, being now owned by the city which has also installed a stock company, directed by Bertram Harrison and Jessie Bonstelle. Charlotte Bannon is resident manager and the opening bill was Old Heidelberg. The city expects that the residents will flock to the support of the new institution. In the company are Charles Balsar, Robert Homans, Cyril Raymond, Robert Downing, George Underwood, Walter Dickinson, Albert Watterson, Robert Swasey, J. Malcolm Fassett, Max Shoop, Ralph Kline, William H. Pringle, Irene Oshier, Helen Beaumont, and Alice Donovan. This week, A Woman's Way is the bill.

NEW STOCK COMPANY IN SPOKANE.

The American Theater, Spokane, Wash., was opened by Manager Carl G. Milligan Oct. 14, with a stock company under his management. This system has never before been tried in Spokane, although worked successfully in California. A. Francis Lens, leading man with McKee Rankin until recently, occupies the same position in this company. Jane Tyrell is leading woman. With fifteen players, The Deep Purple was the opener.

EUGENE HALL PLAYERS POPULAR.

The Eugene Hall Players at the Temple, Camden, N. J., presented The Wolf 7-12 and won instant favor. Jane Lowe and John Adair, Jr., scored in leading parts. Supporting them are Claude Miller, Richard Barrows, and George Faulkner. The Third Degree, The Deep Purple, Lena Rivers, are plays promised soon.

NEW PLAY IN MILWAUKEE.

Winninger Brothers' Stock Company at the Columbia, Milwaukee, produced on Sept. 30 a new four-act comedy, Caught With the Goods, by Roby Danenbaum, a young woman of Minneapolis. The play, which has to do with an attempt at smuggling, was very cordially noticed by the press. In the cast were Arthur Howard, Louise Grassler, John Ellis, Pauline Fisher and John D. Winninger. This is Miss Danenbaum's second play. The Enlightenment of Jane, produced last Spring at Evanston, Ill., is expected to be seen on tour this season.

EDA VON LUKE'S PORTLAND HIT.

Eda Von Luke, who is playing a special engagement for B. F. Keith at his Portland, Me., Theater, scored a success last week in Rosemary. Her rendering of Maude Adams's former role is said to have been one of the best things she has ever done. This week she plays Margaret Anglin's role in Green Stockings.

BROOKLYN STOCK PLAYERS.

BROOKLYN, N. Y. (*Special*).—James Kyrie MacCurdy found a role very much to his liking in Sammy Fletcher in The Commuters last week at the Gotham. The popular comedian gave a most capable performance. Alfred Swenson and Mae Desmond also scored. Frank Fielder, Kate Woods Fiske, Marian Swayne, Raymond Capp and other members of the company were well cast. This week, The Right of Way.

The Crescent Players were seen in The Right of Way last week with George Alison and Joseph Eggerton in a close race for first honors. Mabel Montgomery, Isadore Martin, Gertrude Rivers, Kate Blancke, Charles Schofield, and Daniel Hanlon did their share.

The Adventures of Polly proved a most profitable offering at Phillips Lyceum. Pearl Gray in the title-role was seen at her best, as were Arlene Bennett, Augusta West, Harold Claremont, Joseph Granby, Charles Eggleson, and Edith Harcourt.

J. LEROY DRUG.

NEW PLAYS BY BOSTON COMPANIES

BOSTON (*Special*).—After a remarkable performance last week of The Dawn of a To-morrow, in which Theodore Friebus as Sir Oliver was admirable and Ethel Grey Terry showed great promise, the St. James Theater Stock company is this week offering a new play by a new author—always a praiseworthy undertaking for a stock house. The new play is On the Level, by Richard Madden. It is an interesting drama of present-day middle-class life. Ethel Grey Terry and Margaret Bourne, who, after an extended experience as leading lady with Arnold Daly and Sothern and Marlowe, has joined the St. James company at least for a time, have prominent parts.

Not to be outdone by Mr. Gulesian as a producing stock manager, John Craig announces for Oct. 28 at the Castle Square the first production on any stage of Butterfly Baronet, by Robert Keith Snow, a play of English country life with a mixture of comedy, love-making, and melodrama. This week Mr. Craig is offering Such a Little Queen, an excellent part for Mary Young. The Ninety and Nine has been added to the list of forthcoming productions at the Castle Square.

FORREST IZARD.

STOCK COMPANIES IN NEW YORK CITY.

A strikingly excellent performance of The City was offered last week by the Prospect Theater Stock company, the thoroughly capable cast introducing Brandon Evans in a striking impersonation of Tully Marshall's original role and capital interpretations by Paul McAllister, Irene Timmons, Cecil Owen, John J. Owens, Harmon MacGregor, Elbert Benson, Lillian Niederauer, Carey Hastings, and Helene Hamilton. This week, In the Bishop's Carriage.

Old Heidelberg was last week's programme of B. F. Keith's Harlem Opera House, and a delightful performance was given to large attendance. George Boule Spencer made a dashing, picturesque Karl and Warda Howard a very charming Kathie. The rest of the cast, all admirable and effective, included Messrs. Randall, Wilkes, Backus, Sack, Bonney, Harcourt, Mills, Bell, Godfrey, Oldridge, Onderdonk, and Stevens; Misses Grey and Knott. This week, Wildfire.

Cecil Spooner and her stock company at the Metropolis made a flying leap last week from Forty-five Minutes from Broadway to Romeo and Juliet, indeed a long jump. And the result, surprising as it may seem, was highly creditable. More than a few of the players seemed to show plainly that it was far from their first Shakespearean experience, and the big audiences were delighted. The versatile Miss Spooner made a charming Juliet, Rowden Hall a sincere Romeo, and Hal Clarendon a more than commonly effective Mercutio. The rest of the thoroughly admirable cast included Philip Leigh, Howard Lang, Fred Clayton, Albert Richardson, J. W. Catterlin, Edwin N. Hoyt, James Frawley, Harry Mason, Harry O'Neill, James J. Flanagan, Adrian Perrin, Marquita Dwight, Retta Villers, Ricca Scott, Myrtle MacNamee, Elsa Carvel, Edith Elges, May Kelly, and Violet Holliday. The success of this production, it is to be hoped, may tempt Miss Spooner to offer other Shakespearean revivals, which would assuredly be of inestimable educational value to her immense following. This week, The Fortunes of Betty. Next week, My Indian Love.

AMONG THE STOCK PLAYERS.

Miss Lorraine Kerne and her company will open their second season of stock at the New Empress Theater, Grand Island, Nebraska, on Sunday, October 27. It is planned to present two bills each week.

Horace N. Porter has been engaged for comedy roles by the Princess Theater Company of Des Moines, Iowa, after a seven months' engagement in the same work with the Ralph Kellard company of Syracuse.

The Colonial Stock company opened at Hamilton, Ontario, on October 1 in The Bachelor's Baby. Miss Phyllis Schuyler, daughter of Rev. and Mrs. Philip Schuyler of St. Peter's Episcopal Church of Bennington, Vermont, has been engaged as leading lady. Still new in the profession, she is reported to have shown considerable dramatic instinct and histrionic ability.

The Nine Lives of Mrs. Cat is the latest farce comedy from the pen of James Kyrie MacCurdy, the popular author-actor of B. F. Keith's Gotham Theater. Mr. MacCurdy starred for several seasons with his own comedies, Yankee Doodle Detective and Old Clothes Man. Stella Mayhew was scheduled to originate the principal part, but plans have been changed.

Lotta Linthicum, who has been leading woman in the Poli Stock company, Waterbury, Conn., has resigned. The leads were assumed by Louise Brownell Oct. 7.

Fay Courtenay, leading woman of Vaughan Glaser's stock company, is reported seriously ill of pneumonia in her apartments at the Boody House, Toledo, Ohio.

Evelyn Watson, the former Brooklyn stock company favorite, opened at the Lyric Theater, St. Joseph, Mo., with the William Grew Stock Company, now playing The Heart of Maryland.

Eda Von Luke, who closed a highly successful stock season at the West End on Sept. 28 has been especially engaged by B. F. Keith as leading woman for a two week's engagement at his theater in Portland, Me., commencing Oct. 7.

The Nellie Gill company opened in Berlin, Ontario, on September 30, for the beginning of what appears will be a very successful stock season at the Star Theater in that city. Included in the company are Richard Walling, P. R. Scammen, George Standon, Jeanette Noland and Ada Bolam.

Jack Roscoe has been engaged for the leading roles in the plays of the Majestic Stock Company of Topeka, Kansas. Last week he starred in Friends, a comedy in four acts by Milton Boyle, at the Majestic Theater in that city.

Lorraine Keene and Associate Players at the Empress, Grand Island, Neb.; and the Keene Players at the Star, Sheridan, Wyo., both begin indefinite stock seasons, under management of H. L. Lawrence, on Oct. 27.

G. Frederick Sellman is house manager at the Harlem Opera House.

William E. Mallette closed Oct. 5 with the Home Stock at New Castle, Pa., and opened Oct. 7 in Old Heidelberg with the Lyceum Stock, Allentown, Pa.

William R. Randall, who was last seen as the heavy with Helen Ware in The Deserters, is playing second business with the Harlem Opera House Stock company.

The Academy of Music Stock company, Halifax, N. S., opened season Oct. 14. Sidney Toler is leading man and Alice Baxter leading woman.

Edwin H. Robins, leading man with the Columbia Players, Washington, during the Summer, has been engaged as stock star at the College Theater, Chicago, returning to New York Nov. 17 to rehearse for the lead role in a new play by Avery Hopwood.

MINNA PHILLIPS

ARRESTED FOR SPEEDING.

Eda von Luke Tries to Catch a Train in Her Own Motor Car with Quick Results.

Eda von Luke, who has been specially engaged for two weeks by B. F. Keith as leading woman at his theater in Portland, Me., was arrested for speeding the other day when on her way from her apartments at St. Nicholas Avenue, and incidentally missed her train.

She started out in her own car, which she recently won in a contest at the West End Theater, and was making good time when one of the wheels had a puncture.

It was then twenty-five minutes of train time and she was at 127th Street. She phoned her garage and had another car sent at once. The chauffeur hit it up, not wisely but too well, with the result that after a chase by the policemen through Central Park they were pulled up at Fifty-ninth Street and Fifth Avenue. The chauffeur was taken to the station house and Miss von Luke made a wild endeavor to catch her train, but alas! too late.

She missed a rehearsal of Rosemary, but is now fully prepared for the opening night.

"SOLD FOR MONEY" HAS PROSPECTS.

The play which was presented under the name of Sold for Money at the Metropolis Theater, Sept. 23-28, by Cecil Spooner and company, may be given on Broadway under another title. Representatives of Wagenhals and Kemper, Cohan and Harris, and other Broadway firms looked over the play. A fictitious name was given on the programme for the author, but prospects are now bright enough to encourage those responsible to come out and acknowledge their work. Their names are Leila Burton, a short story writer who lives in Los Angeles, and J. A. Walker, who has written a number of sketches.

BILLS IN BRIDGEPORT.

At Poli's, Bridgeport, The Squaw Man 7-12 saw the last of the Summer Stock company and with The Thief 14-19 comes the Washington, D. C., Poli "stockers," headed by A. H. Van Buren, although Isetta Jewell will be replaced by Frances Nordstrom. Margarite Starr, whose personal popularity has grown rapidly throughout the season, will remain; and so will Jessie Pringle and Stuart Fox. With the company will be Dorothy Bernard, Graham Vesie, Mark Kent, Harry Andrews, who was stage director three years ago, and will occupy that position this Winter. At the Lyric, Eleanor Cleveland gave splendid performances of Clothes 7-12 and Harry Ingram is winning friends by his versatility and earnestness. Kreutzer Sonata is the bill 14-19.

BRACKETT-GILMARTIN.

At St. Stephens's parsonage, Port Huron, Mich., on June 11, the Rev. Father Ryan united in marriage Gladys Gilmartin, a non-professional, of that city, and Edward Lorraine Brackett, known to the theatre world as Tedd Brackett.

The Clerks of Kittery

A Comedy

By Arthur W. Sanborn

AN INCIDENT FROM THE FIRST ACT

[Exit all except TOM HARNEY *and* MARLIN.

Mar. Who was it? Do you know?
Har. Who should it be but that shy mate of yours?
Mar. The very man of all it couldn't be.
Har. Why not?
Mar. He hardly knows her.
Har. Much better he knows her than you know him.
Mar. You dream; I know him as I know myself.
We two are cronies and as intimate
As an old vintage ten years in the wood.
I tell him everything, and he tells me all,
And if he did not I could trace it out
As easily as carrying the journal
Into the ledger, he's so unreserved.
He hardly knows Luella, or she him.
He hardly would attract her, or she him.
When he goes angling for his future wife
He will hook on to some compliant perch
In the still water, not that leaping bass.
He's not the fellow who was courting her.
Har. Of course you know it all—except the truth.
Mar. What will you venture, to back up your truth?
Har. I'll stand behind it; make it what you will.
Mar. I called you; what's the wager?
Har. Five.
Mar. No—ten.
Har. Done; how to be decided?
Mar. How, but to ask him.
Har. He will deny it.
Mar. Certain, he will deny it.
Har. Join in a stratagem; give me your pledge.
Mar. What is your stratagem? What kind of pledge?
Har. Your word of honor not to tip him off.
Mar. Oh, just my honor! I thought it was my watch.
If you can credit me financially,
The rest is easy; I'll put my honor up.
Har. Have you a stray form, or memorandum leaf?
Mar. Not I—the other parties, they keep that.
But here's the blank half of a letter sheet.
The other half—ah! is my soul my own?—
The hand which wrote it crossed it with her t's.
Har. Come, my philander, fold this paper up
Into a love note, an alluring one.
Mar. They fold it this way, and then fold it that.
Now there you have it, a three-cornered smile.
Har. We have our bait; where shall we find our fish?
Mar. There, if you want him, standing in the crowd.
Har. He may have seen us.
Mar. No, his back was turned.
Har. Contrive some pretext, then, to call him over,
And hold him here awhile till I return.
Mar. So you play that part.
Har. I play third hand high. *Exit.*
Mar. *There's a land beyond the sea,*
And a light upon the lee,
And a heart that's waiting me,
All alone.
Hello, Frank! hello!
Haste my keel upon the deep,
While the stormy billows sweep,
And my thoughts their vigil keep,
All alone.

Enter HALE.

Hale. What is it, Flasher?
Mar. Shall we go gigging on the shoals to-morrow?
Hale. I find the land a better fishing ground.
Mar. How for a quiet run beyond the Point?
Hale. If you want quiet why not stay at home?
Mar. Let it be so; a corking dinner then.
Hale. Always a dinner! a life in six courses.
Mar. You never miss the last one.
Hale. Say, what has happened? Is the world afire?
Harney is hurrying.

Enter HARNEY.

Hello! where's the bear?
Har. A message from Luella! a note! a note!
Hale. A note! and from Luella! what! already!
Har. It's just to set the date.
Hale. For our elopement?
Har. Easy! not so loud!
Hale. Then she has told you.
Har. I know it all.
Mar. And I—I know it all.
Hale. Is this the letter? Why, there's nothing in it.
Har. Impossible! Look in it with the other eye.
Hale. It is as empty as last year's robin's nest.
Mar. Or Halloween pumpkins, or as lovers' skulls.
Hale. Harney, you villain; it's a counterfeit!
Oh, laugh away; take time to brace yourself.
And roar again; I like it, I enjoy it.
Mar. Franklin, you may enjoy it, but not I.
When you fell down you fell upon your friend,
Who was an ass to go stand under you.
Good God, man, where was your intelligence?
Where's the sagacity you might have learned
In my society? Where's all your sense?
A head to bet on! One to butt on, rather.
Ten dollars wasted, which I might have turned
Into a thousand, betting on myself;
And forfeited moreover to a man
Almost your double for simplicity.

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NOTES FROM THE LAKESHORE.

CLEVELAND (*Special*).—At the Opera House, Oct. 7-12, was The Enchantress, with Kitty Gordon. There were large audiences.

A Man of Honor drew well Oct. 7-12 at the Grand. In the cast are John H. Naylor, C. W. Richards, and Claire Ray; good business.

The Holden company presented Rip Van Winkle at the Cleveland Oct. 7-12 to good business.

Ben Welch and his burlesquers visited the Empire Oct. 7-12, to large houses.

Harry Levan, Frankie Heath and the Big Review performed at the Star Oct. 7-12.

The Duchess, Cleveland's new theater, offered The Chorus Lady Oct. 7-12, Bertha Mann in the lead. The house has been putting on good plays but not to the business expected.

A Woman's Name, with Eleanor Montell, played to crowded houses Oct. 7-12. Miss Montell is the most popular stock actress in Cleveland. She made her debut here at the old Lyceum after leaving school, and is the daughter of Eugenie Blair.

Blanche Walsh led the bill at the Hippodrome Oct. 7-12. Others were The Concealed Bed, Harry B. Lester, and Ethel McDonough.

Charles Klein's The Ne'er-Do-Well was shown at the Colonial Oct. 7-12. The play might be better as a comic opera. Gertrude Dallas was charmingly effective in the leading role.

Herman Bejeck is the new treasurer of the Grand. He has been connected with many theatrical interests in Cleveland.

Earl M. King, many years treasurer of the old Lyceum, is now treasurer of the Empire.

Norman Pyle, formerly of New York, has been appointed treasurer of the Colonial. He has been on the road for several years as manager of Shubert and Comstock companies and was recently with Blanche Ring.

Clay Johnson, formerly treasurer of the Empire, has gone to the Cleveland in the same capacity. Mr. Johnson is from Birmingham, Ala., where he was associated with theatrical interests.

GEORGE M. DOWNS, Jr.

DOINGS IN KANSAS CITY.

KANSAS CITY (*Special*).—Bunty Pulls the Strings was the Shubert offering 7-12. Mollie McIntyre was splendid as Bunty, while Neil McNeil, Jean Burnett, J. Nelson Ramsey, Carrie Lee Stoyle, and Lenore Phelps all showed well. Valeska Suratt in The Kiss Waltz 13-19.

Felice Lyne, a Kansas Citian, was welcomed home by an audience of 6,000 when she appeared in concert at Convention Hall 7. Both from the box-office standpoint and number who attended local records for similar performances were broken. Ellison Van Hoose and Moses Boguslawski shared honors.

Eva Lang was at the Willis Wood 6-12, presenting Her Husband's Wife to large audiences. In the support were Joseph Sullivan, Reginald Barker, Vassie Farrell, Elmer Buffham, all pleasing. Putting It Over 13-19.

Chauncey Olcott played a second week at the Grand 6-12 and his new play, Isle o' Dreams, continued to please. Neil O'Brien's Minstrels 13-19.

The Auditorium had Alma, Where Do You Live? 6-12. Florence Mills in the main part pleased greatly. The Confession 13-19.

The Mountain Ash Male Choir were topliined at the Orpheum 6-12, playing to usual good business. Cressy and Dayne and Lester were other pleasing features.

The Empress had the Three Travilla Brothers 6-12 to big business.

The Star and Garter Show was the Gayety offering 6-12. Eloise Mathews and Jack Conway were featured. American Beauties 13-19.

Follies of the Day held the boards at the Century 6-12. New Century Girls 13-19.

D. KEEDY CAMPBELL.

NEW PLAY BY PITTSBURGH MAN.

Under the Law, a new play by Allan Davis, a Pittsburgh dramatist, will be given its first production on any stage by the Harry Davis Stock Players at the Duquesne Theater, Pittsburgh, during the week of Oct. 28. Mr. Davis is also author of A House Divided, produced by William A. Brady last Spring at New Haven, and scheduled for New York production this Winter, with George Fawcett in the leading role.

BRANDON TYNAN WILL COLLABORATE.

Brandon Tynan, who has been playing the role of Travers Gladwin in Officer 666 at the Gaiety Theater, will shortly retire from that cast in order to devote his entire time to collaborating with Winchell Smith in the dramatization of Henry Sydnor Harrison's book, "Queed," in which, when the stage version is ready for production, Mr. Tynan will create the title-role. Edward Abeles will succeed to the role of Travers Gladwin upon Mr. Tynan's retirement from the cast of Officer 666.

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WOMEN.

Ainslee, A., Maud K. Allen.
Beban, Mae, Edna Ballard, Beatrice Bentley, Laurett Brown, Pauline Boyle, Pauline Bradshaw, Alice Barton, Mrs. B. Burke, Rose Beaudet, Lillian Burwood.
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Dori, Jeanette, Lillian Devere, Clara Dalton, Leigh De Lacy, Grace Drew, Eleanor Doucet, Marjorie Davis.
Earide, Beatrice, Mary Emerson.
Fielding, Minnie, Mina Fernlock, Isabel Frost, Lillian Franklin, E. Constance Farmer, Ethel Fox, Brenda Fowler, Anita Fowler.
Goodman, C., Frances Guilfoyle, Grace Guernsey, Ada Gifford.
Hartley, Florence, L. Holmes, Lottie Hanna, Helen A. Hardy, Chrystal Herne.
Irving, Katherine, Jose Introndi.
Jurka, Blanche, Emily Janvier.
Keere, Helen, Marie Kinzie.
Lawrence, Laura, E. Lawrence, Ida Lewis, Anna Laughlin, Ruble Lesley, Lillian Lloyd, Nora Lamison, Isabel P. Lewis, Leah Leanos.
Malverne, Gladys, Evelyn H. Mead, Adeline D. Mack, Evelyn Moore, Hope Maxwell, Bertha Mann, Julia Morton, Louise Marshall, Patsy Mc. Mahon.
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Winston, Daniel, Ben Vernon.
Wharton, Ernest K., Chester Wallace, Chas. Wimsatt.

AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "Stock Company News," "Gossip," "Reflections," "Engagements," "Vaudeville," Etc.

TO CORRESPONDENTS

THE MIRROR to be dated Nov. 6 will go to press in advance, owing to the requirements of the holiday—Election Day—Nov. 5. Correspondents, therefore, must forward their letters for that number at least twenty-four hours earlier than usual.

ALABAMA.

BIRMINGHAM. — JEFFERSON: Al. G. Field's Minstrels 2, 3; capacity; best minstrels seen here for five years; special praise due Bert Swor, John Healy, Gov Bowers, Eddie Dunigan, and Johnny Dove.——BIJOU: Goose Girl Sept. 30-5; fair business; good performance.——ORPHEUM: George Wilson, Savo Holley and Noble, Barley's Bull Terriers, Lavine-Cimaron Trio; fine business.——MAJESTIC: Colonial Septette, Carroll and Fields, Elliot and Neff, Great Barnetti, Powder and Chapman; capacity.

SELMA. — ACADEMY OF MUSIC: Season opened with Balkan Princess Sept. 26; good business. Naughty Marietta 27; good co. and business. Alma 1; excellent business. Field's Minstrels 5 pleased capacity. Mutt and Jeff 15. Quaker Girl 16.

MONTGOMERY.—GRAND: Alma, Where Do You Live? 2; large audience. Rose Maid 3; good house. Al. G. Field's Minstrels 4; S. R. O. Rosary 5; fair house.

ARKANSAS.

LITTLE ROCK.—KEMPNER: Black Patti 1, 2; good toobeavy house. McFadden's Flats 5; fair business. Confession 8.

PINE BLUFF. — ELKS': Black Patti 5 pleased topheavy house. Confession 7. Naughty Marietta 15.

HOT SPRINGS.—AUDITORIUM: Black Patti 3 pleased topheavy house. Old Homestead 11.

CALIFORNIA.

SAN FRANCISCO.—COLUMBIA: The Round Up ends its second and last week 14-19; business good. The Woman following.——ALCAZAR: Mother ended 7-12, and The Nigger follows, concluding engagement of Sarah Truax and Thurlow Bergen.——CORT: Biz business with Lambardi Opera co.; Conchita made a hit 7-12.——SAVOY: Kolb and Dill in sixth week, 7-12, with same play; business good.——ORPHEUM: Ethel Barrymore 7-12.——EMPRESS: Twenty Minutes on the Barbary Coast.——PANTAGES: Evening in Hawaii.——ITEMS: The old National is going to open as a melodramatic house.—Barney Franklin, press agent of the Cort, recently married the daughter of ex-Senator John T. Dare. A. T. BARNETT.

OAKLAND. — MACDONOUGH: Officer 666 Sept. 30-2; good attendance.——LIBERTY: Andrew Mack in Royal Mounted 30-6; attendance satisfactory.——ORPHEUM: Fine bill; headed by Antique Girl 30-5; packed houses.——PANTAGES: Business satisfactory 29-5.——COLUMBIA: Dillon and King in Room 23 29-5; usual attendance.

FRESNO.—BARTON: James K. Hackett in Grain of Dust Sept. 25; large business. Bought and Paid For 29; immense house. Pomander Walk 30; big business. Officer 666 3.

COLORADO.

DENVER.—BROADWAY: Carnegie pictures (third week) 7-13. James K. Hackett in Grain of Dust 14-19.——TABOR-GRAND: Chaplin in Rose of Panama 6-12; crowded houses. Alias Jimmy Valentine 13-20.——ORPHEUM: Mrs. Gene Hughes, Charlie's Case, W. C. Fields, and others 7-13.——AUDITORIUM: Alma Gluck and Concert co. 14. Secret of Susanne sung by a detachment of the Chicago Opera co. 22. Ricardo Martin and Rudolph Gans in concert 28. Society folk put on a monster spectacle entitled Everywhere, and requiring three hundred in cast 29.

COLORADO SPRINGS.—OPERA HOUSE: Stock co. in Barriers Burned Away 1-5; poor business. James K. Hackett 12.——BURNS: Stock co. in The Three of Us Sept. 30-5; good business. Regeneration 7-12. Seven Days 14-19. Spendthrift 21-26.

CONNECTICUT.

WATERBURY. — POLI: Officer 666 8; good audience. Pink Lady 12. Blanche Ring 17.——JACQUES: Poli Stock co. in Lily 7-12; large audiences.

WILLIMANTIC.—LOOMER: Torelli's Dog and Pony Show 4, 5; well attended. Passing of the Third Floor Back 8; large audience.

WINSTED.—OPERA HOUSE: Officer 666; fine performance to capacity 10. Easy Money 15.

FLORIDA.

JACKSONVILLE.—DUVAL: Ada Meade and Ben Grinnell in Madame Sherry 4; good business. Natalie Alt and Victor Morley in Quaker Girl 5; good business. Al. G. Field's Minstrels 7, 8; S. R. O. Mutt and Jeff 9. Traveling Salesman 10. Maude Adams in Peter Pan 12. Grace Drew in Alma, Where Do You Live? 13, 14.——ORPHEUM: Wright and Stanley, Mus Art Three, Wells Brothers, De Shields and Morrow, and Kennedy and Mack Sept. 29-5; good business.——OSTRICH FARM: Musical stock co. and pictures 29-5; fair attendance.

GEORGIA.

ATHENS. — COLONIAL: Alma, Where Do You Live? 7; capacity. Madame Sherry 10. Al. G. Field's Minstrels 12. Traveling Salesman 16. Forty-five Minutes from Broadway 18. New management present vaudeville each evening, that this house is not open with regular attraction, beginning 8, to capacity.

IDAHO.

BOISE.—PINNEY: Goddess of Liberty, with Joseph E. Howard and Mabel McCane, 4, 5; good business. Lion and the Mouse 7, 8. Third Degree 9, 10. City 11, 12. Josh Perkins 26.

ILLINOIS.

QUINCY.—EMPIRE: Oscar Cook Stock co. Sept. 30-5 (except 3); good business. Plays: Wages of Sin, Sweetest Girl in Dixie, Tom, Dick and Harry, Crisis, Girl of the Ranch, Bunty Pulls the Strings 3; large audience. Modern Eve 6; big business. Ready Money 7; good house.——ARENA: Wallace-Hagenbeck Circus 7; packed tents.

DECATUR. — POWERS: White Slave 1; fair business. Red Head 4; fair business. Jersey Lilies 5; good business. House of a Thousand Candles 8.——EMPRESS: The Girl in the Mask scored big hit Sept. 30-5, and had the natives guessing.——ITEM: Red Head gave free tickets to all red-headed persons calling at boxoffice. White horses were kept busy.

OAK PARK.—WARRINGTON: Grace Hayward Associate Players in Deep Purple 7-12; capacity; Grace Hayward, Albert Morrison, William Webb, Minnie Radcliffe, Lew Welch, Walter Poulter, and Frank Denithorne were excellent.——ITEMS: Harry Sedley is staging the Hayward plays this season.—James White comes as stage-manager, succeeding Harry Manners.

AURORA.—GRAND: Blue Mouse 5; medium business. Girl of the Underworld 6; good business. Yoke 7, 8; fair business. Howe's pictures 9, 10. Jersey Lilies 12. Bernard Daly 13. Divorce Question 20. Chauncey Olcott 26. Thomas Orchestra 29. Common Law 31.——FOX: Vaudeville Sept. 30-6; good business.

ROCKFORD. — GRAND: Blue Mouse 4; fair house. Sousa's Band 12. Siren 15. Divorce Question 16. Common Law 22. George Evans's Minstrels 23.——ORPHEUM: O'Connor Sisters, Helena Hardy, Herculean Sisters, Marie Rosal, Anita Barthing, and pictures 7-12.

ELGIN. — GRAND: Vaudeville, Pons and Pons, Prince and Deerie, Menlo Moore's Stars Door Johnnies, Macconi Brothers 3-6, Alice Clark, Grimm and Elliott, Grolean and Maurer, and Pekin Zouaves 7-9; good business.——STAR: Howe's pictures 3; capacity.

STREATOR. — PLUMB: Jack Bessey co. Sept. 30-5 in Girl from Home, Man from Wyoming, Suffragette, Home Run, Love and Politics, Sins of the Fathers, Parish Priest, Prince Jack, and A Mad Love; large audiences.

GALESBURG. — AUDITORIUM: Girl from Rector's Sept. 28; fair business. Fortune Hunter 4; good house. Graustark 5; fair house. Modern Eve 9. Red Head 10. Sousa 11.

MONMOUTH.—PATTEE: Sarah Padden in Kindling Sept. 29; good business. Thief 24; medium house. Fortune Hunter 4; large house.——LYRIC: Vaudeville and pictures.

DIXON. — OPERA THEATER: Graustark, with Louisette Valentine in leading role, 2; capacity. Vaudeville and pictures 4-6; capacity.

INDIANA.

MUNCIE.—WYSOR GRAND: George Evans's Minstrels 1; good business. Carnegie Polar pictures 2-5 pleased. Martin's U. T. C. 8; full houses. Monte Carlo Girls 9; S. R. O. Stronger Love 12. Vaughan Glaser in Grain of Dust 14. Get-Rich-Quick Wallingford 17. Looping the Loop 19. Freckles 22. Man's World 23. Putting It Over 29.

HAMMOND. — THEATER: Howe's pictures 2 pleased fair house. Wolgast-Rivers pictures 3, 4; good attendance. Jack Bessey Stock co. 6-13; capacity. Divorce 18. Martin's U. T. C. 20. Freckles Nov. 3. Cat and the Fiddle 10. Bunty Pulls the Strings 20.——ORPHEUM: Johnnie on the Spot 6-10.

SOUTH BEND.—OLIVER OPERA HOUSE: Marshall Farnum in Littlest Rebel 5; large houses. Newman Lecture 8; fair house.——AUDITORIUM: Wright Huntington Stock co. in Charley's Aunt Sept. 30-6, and House of a Thousand Candles 7-13, drew deservedly good houses.

LA PORTE. — HALL'S: Howe's pictures Sept. 30 pleased capacity. Littlest Rebel 1; good house. American Beauties 14. Sousa 28. Edward Doyle Stock co. 28-Nov. 2. Shepherd of the Hills 4. Common Law 5.

MICHIGAN CITY. — ORPHEUM: Knight and Revere's Musical Comedy co. opened two-weeks' stand 6 with Paquita; good houses.

HUNTINGTON.—THEATER: House of a Thousand Candles 2; good business. U. T. C. 14. Freckles 19. Shepherd of the Hills 29.

GOSHEN.—JEFFERSON: Marshall Farnum in Littlest Rebel 3; fair patronage.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE: Modern Eve 8; Catherine Hassel, a Burlington girl, appeared in this production; Mort Singer coming over from Chicago especially to see her. Rosary 12. Blue Mouse 16. Officer 666 18. Howe's pictures 25, 26. George Evans 29. Common Law 31.——GARRICK: La Belle Carmen, Bush and Shapire, Carl, Walter Law, Four Cates, Larkins and Pearl, Dunbar and Turner, Three O'Berita Sisters.

DUBUQUE.—GRAND: Harvey Stock co.; favorites here; large houses Sept. 29-5 in Girl from Out Yonder, Convict, Mr Mountain Girl, Southern Rose, As Ye Sow, In Arizona, and Royal Reception.——MAJESTIC: Menlo Moore's co. 29-2. Dixie Harris, Four Comrades, Harry Thompson, Jo Bernard, Dolley and Parker, Grey and Peters, Jane Louden, Burt Shepherd, Three Weston Sisters, Moore and Browning, Rogers and Dorman, Fred Griffith 3-5; good business.

DES MOINES. — BERCHEL: Alias Jimmy Valentine Sept. 29-2; fair attendance. Ready Money 5; good business.——PRINCESS: Stock co. in On the Quiet 29-5; fair business.——ORPHEUM: Everywife, Rosina Cassell, Stewart Sisters, Mignon, Ronair and Ward, Rae Belmont, and Mattie Hart 29-5; good business.——MAJESTIC: Bert St. John 29-2; Clarence Wilson 3-5; good business.

WATERLOO. — THEATER: Ready Money 2; good business. Stetson's U. T. C. 4; full houses. Divorce Question 5; good business. Harvey Stock co. 7-11. Prince of To-night 12.——MAJESTIC: Cat and the Fiddle 3-6.——ITEM: Howard Tuttle, scenic artist, of Milwaukee, visited friends here 6.

ALGONA.—CALL OPERA HOUSE: Twelfth Night, with May Stewart in the lead, failed to please fair house Sept. 27. Prince of To-night to packed house 4. Thief 31. Graustark Nov. 12. Shepherd of the Hills 18.

SPENCER.—GRAND: Le Comte and Flesher's Prince of To-night opened season to capacity 2; Tom Arnold in title-role deserved special mention. Hugo Koch in The City 8.

FORT DODGE. — PRINCESS: Hugo B. Koch in City 4; capacity. Al. Lawrence, Four Cooke Sisters, and Rapoli 3-5.

NEWTON.—LISTER: Thief 2; fair business. Chase-Lister, under canvas, week Sept. 5; capacity business.

KANSAS.

FORT SCOTT. — DAVIDSON: Davis and Gluesihill Trio, Walter Hall, and O'Neil Trio 7-9; fair business. Baxter and La Conda, Flying Delmar, Murry K. Hill 10-12; did well.——ARENA: Young Buffalo's Wild West had good business 10.

KENTUCKY.

BOWLING GREEN. — OPERA HOUSE: Julie Ring in Yankee Girl 5; fair business. George Evans's Minstrels 10.

LEXINGTON.—OPERA HOUSE: George Evans's Minstrels 7; capacity. Sam Lee was entertained at a reception by local Elks.

PADUCAH. — KENTUCKY: Julie Ring in Yankee Girl 2, 3; good business. George Evans's Minstrels 14. Al. H. Wilson 15.

FRANKFORT.—CAPITAL: George Evans's Minstrels 9 delighted big house. Within the Law 16.

MAYSVILLE. — WASHINGTON OPERA HOUSE: Madame Sherry 7; crowded house.

LOUISIANA.

NEW ORLEANS. — DAUPHINE: Balkan Princess was a good card 6-13.——TULANE: Rose Maid drew well 6-13.——GREENWALL: Dinkins and Stair's Burlesque co. 6-13.——CRESCENT: Call of the Heart 6-13.——ORPHEUM: Digby Bell, Signor Trovato, Salerno, Herbert and Goldsmith, Sully and Hussey, Delmore and Light, Belle Onra, Symphony Orchestra, and motion pictures 7-14.——ITEM: Jules Layolle arrived 6, and announces opening of the French Opera House 31, with La Juive as the bill.

MAINE.

BRUNSWICK. — CUMBERLAND: Over Night 3; large audience. Forrest Young, Kathryn Bryan, Margaret Williams, and Howard A. Teachout did fine work. Bunch of Keys 10. Town Marshal 14. Paul Marcel's French Dramatic co. 16. Taylor Stock co. 21-26.——PASTIME: Packed houses for pictures and vaudeville Sept. 30-5.

BELFAST.—COLONIAL: Bunch of Keys 17. Fortune Hunter 21.——OPERA HOUSE: Pictures drew well 7-9.

ROCKLAND.—THEATER: Vaudeville and pictures 7-12. Taylor Stock co. 14-19.——EMPIRE: Photoplays 7-12; good business.

BANGOR.—OPERA HOUSE: Bunch of Keys 14. Alice Lloyd 17. Fortune Hunter 18. Bohemian Girl 25, 26.

MARYLAND.

BALTIMORE. — ACADEMY: Opened 7-13 with return of Spring Maid, with captivating Christie Macdonald and the original cast. Rose Maid played a return 14-20; Perle Bartl in the title-role. Wall Street Girl 21-27.——FORD'S: Man from Home was enjoyable 7-13; William Hodge was exceptionally good in the title-role. Little Millionaire 14-20, with Charles King in the lead. Madame Sherry 21-27.——AUDITORIUM: Robert B. Mantell 7-13; packed this theater; Mr. Mantell's work was excellent as usual, while Florence Rockwell was also good. The Aborn Opera co. in Chimes of Normandy 14-20.——MARYLAND: Headed by Mable Taliaferro and with Brown and Byler, Tom Dingle,

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Marie Fenton on the same programme, business was exceptionally good 7-13.——HOLLIDAY STREET: James Boys of Missouri was the offering of the Klimt and Gazzolo Stock co. 7-13. No Mother to Guide Her 14-20.——GAYETY: Taxi Girls to good business 7-13. Winning Widow 14-20.——EMPIRE: Whirl of Mirth 7-13. Moulin Rouge 14-20. I. BARTON KEMP.

MASSACHUSETTS.

FALL RIVER.—SAVOY: The Million 2; Edwin Forsberg, Taylor Holmes, Paul Ker, Charles Trowbridge Eulalie Jenson, and Helen Luttrell were excellent; attendance good. A. E. Reikins co. in Golden Wedding 4; good attendance. Common Law 7; good co.; headed by Doris Wolbridge, who won seven curtain calls; Le Roy McNichol, Joseph Holland, Edward Wilson, Edward Davis, Madge Tyrone, and Martha Conway were excellent; attendance fair.——ACADEMY: Hardreen, Roland West, Percy Pollock, Bandy and Fields, Al. H. Wild 7-12; S. R. O.——PREMIER: Josie Flynn and La Mates Blaise 7-12 to capacity.——BIJOU: Johnnie Walker, Cycle Trio, Pianjo Trio, Carroll and Eller, Bill Stevens, Edith Mellor, Eula Heritage 7-12; large attendance.——PALACE: Pictures; fair attendance. W. F. GRR.

LOWELL.—OPERA HOUSE: Mutt and Jeff 8, 9; crowded houses. Over Night 12.——KEITH'S: Middleton, Spellmeyer and co., Deane and Price, William Cahill, Armstrong and Ford, George E. Wickman, Delmore and Oneida, Boyle and Brasil 7-12; big houses.——MERRIMACK SQUARE: Temple Players, Flood and Erma, Romaine, Arthur Russell, Dreano and Goodwin 7-13; crowded houses.——PLAYHOUSE: Drama Players in Before and After 7-12; good houses. Easiest Way 14-19.

SOUTHBRIDGE.—BLANCHARD'S: Mutt and Jeff 5; S. R. O.; Earl Redding and Glen Ellis deserve mention. Vaudeville headed by Old Town Four, Carlton Sisters, Pianjo Trio, and Tom Levene 7-12; good business.——VAUDEVILLE: Vaudeville and pictures 10-12; good business.

ATHOL.—ELLSWORTH OPERA HOUSE: Three Twins 2; excellent business; Marion Morton and Marie Sabbott scored. Mutt and Jeff 15.

MICHIGAN.

ADRIAN.—CROSWELL OPERA HOUSE: Norman Hackett in Satan Sanderson 4; satisfaction, to large house. Shepherd of the Hills 9. Littlest Rebel 12. Edwin Doyle co. 14-19. Coburn Players 22.

KALAMAZOO.—FULLER: Shepherd of the Hills 7; fine house. Littlest Rebel 8; fair audience.——ACADEMY OF MUSIC: Rube Welch and Kitty Francis in Musical Revue 5-8 pleased good business.

COLDWATER.—TIBBITS: Margy Southwell in The Only Girl Sept. 30; crowded house. Tempest and Sunshine 4; large audience. Shepherd of the Hills 8. Littlest Rebel 11. Trail of the Lonesome Pine 15.

SAULT STE. MARIE.—SOO OPERA HOUSE: Howe's pictures 8, 9. Light Eternal 11. Red Rose 14. Blanche Walsh, photoplay, 16, 17. Littlest Rebel 28.

MINNESOTA.

WINONA.—OPERA HOUSE: Faust 2; light business.——ITEM: Manager Burlingame has arranged with V. S. Pickett, of the Independent Vaudeville Co., Chicago, so that the Opera House will be open every evening in the week, vaudeville and pictures being given between other attractions.

MISSISSIPPI.

JACKSON.—CENTURY: Balkan Princess Sept. 28; fair house. Confession 1; good business. Naughty Marietta 8. Louisiana Lou 10. McFadden's Flats 15. Al. G. Field 21. Fiske O'Hara 30.

RED BANK.—LYCEUM: Kirk Brown and co. in repertoire 7-12; good houses. Plays: Wife, Camille, Brown of Harvard, Typhoon, Othello, Northern Lights, Two Orphans, Oliver Twist.

YAZOO CITY.—YAZOO: Balkan Princess Sept. 30 pleased good business. Naughty Marietta 9. Seven Days 10. McFadden's Flats 15. ADD NEW JERSEY—

VICKSBURG.—WALNUT STREET: Balkan Princess 1; large audience. Confession 3; good business. Naughty Marietta 7. Louisiana Lou 10.

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MISSOURI.

ST. JOSEPH.—TOOTLE: Bunty Pulls the Strings 4, 5; good business; Molly McIntyre very winsome. Woman in the Case 6-9.——LYCEUM: Sam Howe's Extravaganza in Kissme 6-11; good business; Albert Marks and Besse Rosa deserve mention. Charles Robinson and Crusoe Girls 12-16.——LYRIC: William Grew Stock co. opened 1-7 in The Virginian; crowded business; Mr. Grew made a hit in the title-role. Chorus Lady 9-14.

NEBRASKA.

LINCOLN.—OLIVER: Gertrude Lewis Players in repertoire Sept. 30-5; fair business.——ORPHEUM: Rockwood and Malcom, Stanleys, Bobbie and Dale, Kelly and Lafferty, Davies Family, Winslow and Stryker, and Venita Gould; big business 30-5.——LYRIC: Vaudeville and pictures; capacity.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE: Reed's Bull Terriers, Hilmans, Novelty Ivers, and pictures 3-5; good business. Over Night 7; fair business; Forrest Young as Richard Kettle deserves mention. Bohemian Girl 15. Aborn Grand Opera co. 30.——ORPHEUM: Johnstone and Wentworth, Tremont Quartette, and pictures Sept. 30-5; good business.——LYRIC: Arco co., Clifford and Willis, Con Quinn, and pictures 30-5; good business.——STAR: Ramper week 30-5; fine pictures.——ITEM: Jack Dolan, manager of Lyric, has recovered from severe illness which kept him home five weeks.

MANCHESTER.—PARK: King-Lynch Players in Alias Jimmy Valentine pleased large audiences Sept. 30-6. White Sister 7-12. Call of the North 14-19.——AUDITORIUM: Mlle. Fleurette, La Van Trio, Moss and Frye 7-9. Three Musketeers, Wilson and Wilson, Girl and the Violin, Shillings pleased capacity 7-12.

PORTSMOUTH.—THEATER: Byron and Nelson, Harado, and pictures 7-9; splendid business. Blondell and Tucker and Tinkham Duo 10-12.

CLAREMONT.—OPERA HOUSE: L'Amour Vainqueur 4 pleased good house of French-speaking people.

NEW JERSEY.

JERSEY CITY.—MAJESTIC: Fiske O'Hara in Rose of Kildare 7-12; good patronage. Louis Mann in Elevating a Husband 14-19.——ORPHEUM: Orpheum Players appeared in Green Stockings 14-19; good business. Billy 14-19.——ACADEMY OF MUSIC: Academy Stock co. in Human Hearts 7-12; packed houses. Confessions of a Wife 14-19.——MONTICELLO: Prentice Trio, Collette Trio, Franklin Brothers, Welt and Aguiat, Kenell, Baby Grace, Bigelow, Campbell and Hayden, Bill and Maud Keller, Wells and Green, Two Lowes 7-12.——KEITH'S: Big business, even if prices of admission have been raised; vaudeville and pictures.——BON TON: Vaudeville and pictures; fine business.
WALTER C. SMITH.

PATERSON.—OPERA HOUSE: The Opera House Players offered Dorothy Vernon of Haddon Hall 7-12; attendance large. Mrs. Wiggs of the Cabbage Patch 14-19.——LYCEUM: Happy Hooligan 7-12; fair houses.——EMPIRE: Gaiety Girls 7-9; fair attendance. World of Pleasure 10-12; good houses.——ORPHEUM: Stars of Stageland 7-9, and Orientals 10-12, drew fairly well.

BURLINGTON.—AUDITORIUM: Girl of the Underworld 4; good audience; Virginia Edwards, June Bridges, and William Steele merit mention. Vaudeville and pictures 5; capacity.——MAJESTIC: Pictures Sept. 30-5.——ITEM: George Silpath stage-manager of the Auditorium, was a guest of the Mutt and Jeff co. at Trenton 8.

CAMDEN.—TEMPLE: Rarone Hall Players in The Wolf 7-12; packed houses; Jane Lowe and John Adair splendid.——BROADWAY: Mamie Fleming headlined Keith's popular vaudeville 7-12; capacity.——GRAND: Photoplay.——COLONIAL: Photoplays.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL: Gertrude Hoffmann and co. of one hundred and twenty-five in premiere of her new musical revue Broadway to Paris, under direction of Morris Gest; book and lyrics are by George Bronson-Howard and Harold Atteridge, music by Max Hoffmann, staged by Ned Wayburn; largest audiences of season. The Prosecutor, with Maxine Miles and Noel Travers, drew well 7-9. Bunty Pulls the Strings 10-12.——EMPIRE: Behman Show, with Lew Kelly, Watson Sisters, and Fred Wyckoff 7-9; overflowing houses. Dazlers 10-12.——LYRIC: Reopened 7-12 with College Ramblers; fair business.——PROCTOR'S: Abe Marks and Edward Racey 7-12; business up to capacity.

BUFFALO.—STAR: John Hyams and Leila Mcintyre in Girl of My Dreams 7-9; large houses. William H. Crane in Senator Keeps House 10-12. Madame Sherry 14-19.——TECK: C. O. D. had its premiere in Rochester 7-12; needs revising; fair houses. William Faversham in Julius Cæsar 14-19.——MAJESTIC: Mutt and Jeff 7-12; opened this handsome new theater to heavy patronage. Thurston 14-20.——SHEA'S: Puss in Boots, "Don," the talking dog and Tighe and Clifford headed the bill; capacity.——GARDEN: Al. Reeves's Beauty Show 7-12; S. R. O.——LAFAYETTE: Zaliah's Own co. 7-12; good.

SYRACUSE.—WIETING: Primrose and Dockstader's Minstrels pleased good business 4, 5. Bunty Pulls the Strings amused large houses 7-9.——EMPIRE: William H. Crane in Senator Keeps House; light business 5-8. Ben-Hur to good upper houses 7-12.——BASTABLE: Mutt and Jeff drew well 5-8. Merry-Go-Rounders 7-9; good business.

GLOVERSVILLE.—DARLING: Three Twins 5; fair business. One Day 7; good business. Bunty Pulls the Strings 8; good audience. Alma, Where Do You Live? 12. Bought and Paid For 14. Stetson's U. T. C. 16. Officer 666 24. Trail of Lonesome Pine 25. Passing of the Third Floor Back 26.
9; good business.

SALAMANCA.—ANDREWS: Billy Allen Musical Comedy co. 7-12 in King of Kokomo, Man Behind, Mr. Plaster of Paris, A Night in the Winter Garden, Girl of Chili; excellent attraction; S. R. O.——ITEM: The stage hands at Andrews have organized a football team, and are to play several games this Fall.

COHOES.—MAJESTIC: Wreck of the Titantic 1, 2; large audiences. Shea's Vaudeville co. 14-16. One Day 19. Stetson's U. T. C. 21, 22. Passing of the Third Floor Back 25. Bellegarde Stock co. 28-Nov. 9.——PROCTOR'S: Pictures and illustrated songs continue to fill this theater.

JOHNSTOWN.—GRAND OPERA HOUSE: Three Twins 7; good audience; Marie Babbott and Marion Morton are worthy of mention. Bunty Pulls the Strings 9. Bought and Paid For 15. U. T. C. 17. Mutt and Jeff 22. Howe's pictures 31.

NEWBURGH.—ACADEMY OF MUSIC: Bunty Pulls the Strings 5; good business. Excuse Me 8; crowded house; good performance. Moving pictures and vaudeville 9; crowded house. Officer 666 11. Henrietta Crosman 16. Baby Mine 19.

GLENS FALLS.—EMPIRE: Fiske O'Hara in Rose of Kildare 4; large audience. One Day 9; fair audience. Alma, Where Do You Live? 10. Bought and Paid For 12. Phil Maher Stock co. 12-17.——PARK: Vaudeville 5-12; excellent business.

TROY.—RAND'S: Fiske O'Hara in Rose of Kildare 5; delighted capacity house. Aborn Opera co. 7 in Il Trovatore and Madame Butterfly; splendid audiences. Prosecutor 11-13.——PROCTOR'S GRISWOLD: Vaudeville and pictures 7-12; capacity.

CORNING.—OPERA HOUSE: Ben Toy Musical Comedy co. 3-5; fair houses. Girl in the Taxi 7; good house. Howe's pictures 9; capacity. Coburn Players 16. Alma, Where Do You Live? 22. Bunty Pulls the Strings 24.

ITHACA.—LYCEUM: Coburn Players 14, 15 in Twelfth Night, Taming of the Shrew, and Electra. Annette Kellermann 18. Faust 19. Alla Nazimova 24.

PENN YAN.—SAMPSON: Ben Toy's Musical Comedy co. 7-9; S. R. O. Howe's pictures 14. Hazy Money 15. Bunty Pulls the Strings 23.

PLATTSBURGH.—THEATER: Alma 5; May Latham made a pleasing Alma; fair business. Bunty Pulls the Strings 7 pleased good business.

GENEVA.—SMITH: Bohemian Girl Sept. 27 pleased capacity. Excuse Me 1; best in long time. Gamblers 4; light house. Primrose and Dockstader's Minstrels 8; large house; pleased.

OHIO.

CARROLLTON.—GRAND: Mae La Porte co. 7-12; capacity houses. Plays: Awakening of Ruth, Open Window, White Sister, Dorothy Vernon of Haddon Hall, When Hearts Were Young, Tomboy Bess, One Woman; Miss La Porte, Jessie Glidermeister, and Joe McEnroe, local favorites, scored heavily.——ITEMS: Charles Lowe, at one time a theatrical promoter of Steubenville, O., and wife, are guests of friends here.—H. J. Richards, proprietor of the Grand, has signed R. P. Sterling as treasurer and booking manager. Mr. Sterling formerly was manager of the Carrollton Opera House.

EAST LIVERPOOL.—CERAMIC: U. T. C. Sept. 28; capacity. Carnegie Arctic pictures 30; good business. Beverly 2; fair business. Fortune Hunter 5; fair business. The Woman 9. Edna Marshall in The Price 15. Girl of the Mountains 19. Excuse Me 25.——AMERICAN: Hartman-Wallace Players in Girl from Out Yonder 23-25. Hello Bill 26-28. Arrival of Kitty 30-Nov. 2. Law and the Man 3-5; good business. His Majesty and the Maid 7-9.——LYRIC and COLUMBIA: Motion pictures to good returns.

NEWARK.—AUDITORIUM: Mae La Porte and co. Sept. 30-5; good audiences, except 4, when Louisiana Lou was presented by Sophie Tucker, Barney Bernard and a splendid co. to capacity. Carnegie Polar pictures 9, 10. Aborn Opera co. in Bohemian Girl 12. Marple-Norris Musical Comedy co. 14-19. Smart Set 18. Rosary 19. Madame Sherry 24. George Sidney in Busy Izzy 25. Girl and the Outlaw 26.——ORPHEUM: Vaudeville.

NEW PHILADELPHIA.—UNION OPERA HOUSE: Freckles Sept. 23; poor business. Rouse 24; good business. City 2; small house. Beverly 3; small house.——ITEMS: The Moore Circuit, which leased the Union for past season, are about to surrender lease to owners of the house, who will run it under management of A. A. Bowers, former manager.—Elks' Carnival, 23-28, interfered with business at Union.

URBANA.—CLIFFORD: Banker, the Thief and the Girl 3 drew well and pleased. Madame Sherry 15.——LYRIC, WONDERLAND, ORPHEUM: All doing good business with pictures.——ITEM: Mr. and Mrs. William Kibble, of Kibbie's U. T. C., are spending a few days at West Baden, Ind.

SPRINGFIELD.—FAIRBANKS: Martin's U. T. C. 5; capacity. Neil O'Brien's Minstrels 8; good audience. Freckles 12. Carnegie Alaskan-Siberian pictures 14-16. Girl of My Dreams 22.——NEW SUN: Three Melvin Brothers, Mary King Scott, Hennings, Lewis and Hennings, Whirlwind Girls, the Raymond Midgets 7-12; good patronage.

LIMA.—FAUROT OPERA HOUSE: Aborn English Grand Opera co. 2 pleased capacity. Louisiana Lou 5; crowded houses.——LYRIC: Barrett Players drawing full houses. Lion and the Mouse 30-2. Under Arizona Skies 3-5.——ORPHEUM: Vaudeville; good business.

SALEM.—GRAND OPERA HOUSE: Beverly of Graustark 8; good house. The Weakling (local) 10.——ITEM: Frank H. Mackey, local manager, has taken the Lisbon, O., house, and will direct it in conjunction with his theater here.

WOOSTER.—CITY OPERA HOUSE: Fortune Hunter 3 pleased good house. Earle Stock co. 7-12; good houses. Plays: Love Route, Barriers Burned Away, White Squaw, One Girl in a Thousand, Hello, Bill, White Slave, Zig Zag Alley 21.

HAMILTON.—SMITH'S: Himmelein Associate Players Sept. 30-6; big business. Halaphi Stock co., featuring Blair Walton and Hal Castle, in Beverly of Graustark 7-9; good houses. Girl of My Dreams 13. Get-Rich-Quick Wallingford 20. Gamblers 30.

ALLIANCE.—COLUMBIA: Carnegie Polar pictures 2, 3; good business. Fortune Hunter 4; fair house. Price 14. Girl from Rector's 15. Typhoon 16. Zig Zag Alley 19. Excuse Me 24. Primrose and Dockstader's Minstrels 25. Night Riders 26.

YOUNGSTOWN.—GRAND OPERA HOUSE: S. H. Dudley in Dr. Beans from Boston 3-5; good houses. Price 9; large business.——PARK: Woman 8; large house.——PRINCESS: Vaudeville and pictures 7-9; large business.

POMEROY.—OPERA HOUSE: Carroll Comedy co. 7-12 in In the Rogues Gallery, St. Elmo, Struggle of Life, Born in the Blood, Tempest and Sunshine, Steamboat Bill, Yankee in Ireland; good business.

KENTON.—GRAND: Chicago Stock co. Sept. 30-5 in Sham, Stampede, Going Some, Mayor and the Boss, Faust, and Angel of the Trail; excellent co.; pleased capacity. Freckles 10.

FREMONT.—OPERA HOUSE: Aborn Opera co. in Bohemian Girl 7 pleased capacity. La Rue Brothers' Minstrels 28. Beverley of Graustark Nov. 11.

TIFFIN.—GRAND OPERA HOUSE: Rosary 7; fair audience. Aborn Grand Opera co. in Bohemian Girl 8; capacity. Girl of the Mountains 13.

NORWALK.—GILGER: Bohemian Girl 4; capacity. Freckles 5 pleased fair house. Smart Set 8; medium houses; deserved better.

LOUDONVILLE.—NEW CITY: Girl of the Mountains 14. Madame Sherry 23.——COMIQUE: Motion pictures; good business.

PORTSMOUTH.—GRAND: Fortune Hunter 15. Wolf and Hutten Bailey Stock co. failed to appear 5-7.

NAPOLEON.—OPERA HOUSE: Rosary Sept. 30; fair business. Shepherd of the Hills 14.

CAMBRIDGE.—COLONIAL: Fortune Hunter 7; business good. Bohemian Girl 16. Vaughan Glaser 18.

ASHLAND.—OPERA HOUSE: Freckles 3; big business; crude play, partially redeemed by John Roberts's clever work. Rosary 15.

AKRON.—GRAND: George Evans's Minstrels Sept. 28. Smart Set 30-2. Where the Trail Ends 7-9 pleased good attendance.

OREGON.

PORTLAND.—HEILIG: Pomander Walk Sept. 28-5 delighted crowded houses. Woman 7-12. Bought and Paid For 14-19.——BAKER: Paid in Full 28-5; full houses. The Bridge 7-12. Heir to the Hoorah 14-19.——BUNGALOW: In Old Kentucky 6-18.——ORPHEUM: Joseph Jefferson as headliner 6-13.——LYRIC: Last week of Armstrong Follies co. 6-13, after stay of twenty weeks.

PENNSYLVANIA.

SCRANTON.—LYCEUM: Excuse Me 4; capacity; Gordon Gunnies, C. E. Wright, George W. Day, Reeva Greenwood, and William V. Struns were excellent. Concert 5; excellent business; Leo Ditrichstein, Nye Chart, Isabel Irving, Catherine Proctor, and Cora Witherspoon were favorites. Primrose and Dockstader's Minstrels 12. Annette Kellermann 15, 16. Pink Lady 18, 19.——POLI: Courtiers, Bixley and Lerner, Frank Rae, Three Kroests, Kate Watson, Barto and Clark, Alice De Carmo 7-12; good business.——COLUMBIA: Oriental Burlesquers 7-9; good business; Gertie De Milt and Will Ward made good. Stars of Stageland 10-12; co. and business excellent.——ITEM: Daniel Moyles, who has been chosen by Cohan and Harris to play the title-role in Officer 666 in London next month, is a Scranton boy.

LANCASTER.—FULTON: Howe's pictures 1, 2; large houses. Mutt and Jeff 7; full house. Primrose and Dockstader's Minstrels 15.——COLONIAL: Phina, Armina, Burke and Dershue, and Charles Terries 7-9. Stanley, James and co., Yoscanny Japs, Doncourt and Mack, and Alf. Ripon 10-12; large houses.——FAMILY: American Trumpeters Trio, Juliet Wood, Moore and Davy, Piquo, Harry P. Gilbert, Three Gannons and Fagan and Bryan 7-12; large houses.——ITEM: John Riley, a G. A. R. veteran, of this

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city, and once a ground and lofty fiddler, has joined the Old Army Fiddlers.

HANOVER.—NEW OPERA HOUSE: Opened season under management of J. Clair Slagle, Sept. 2, with Naughty Marietta; large audience. Della Clarke in Introduce Me 14; fair audience. Chauncey-Keiffer co. 16-21; large audiences. Plays: Camille, Texas Ranger, Ishmael, Fatal Wedding, Blue Mouse, Parson and the Girl, and Woman Against Woman. Marine Band 24. Madame Sherry, with Gypsy Dale in title-role, 30. Harrington Reynolds 11 in Angelus.

WASHINGTON.—GLOBE: Winifred St. Clair Stock co. Sept. 30-5; splendid business. Plays: Turning Point, American Girl, Way Down South, Lena Rivers, Girls, How He Loved, and Little Gray Lady. Girl from Rector's 8; S. R. O. Zig Zag Alley 12. Billy the Kid 15. Fortune Hunter 17. Grain of Dust 19. Price 21. Night Rider 22. Mutt and Jeff 24. County Sheriff 26.

BUTLER.—MAJESTIC: Price 3; good house. Edna Marshall merits mention. Zig Zag Alley 5; fair business. Girl from Rector's 7; light house. He Fell in Love with His Wife 8; excellent play; strong co.; small house. Frederick Burton, Robert Craig, and Louise Everts deserve special mention; return date would draw large house. Madame Sherry 11. Angelus 19.

HARRISBURG.—MAJESTIC: Howe's pictures 4, 5; attendance good. Faust 7, 8; house filled; Anthony Andre scored as Mephisto. Mutt and Jeff 9; well-filled house; the dancing of Julia Rooney was a revelation. Angelus 10. Alexander Carr 12. Miss New York, Jr., 14. Concert 15.

ALLENTOWN.—LYRIC: County Sheriff 5; fair house; satisfactory performance. Kirk Brown 14-19. Tiger Lilies, featuring Mona Raymond, 8; fair business. Angelus 9; small but very appreciative audiences. — LYCEUM: Old Heidelberg 7-12; full houses. Great Divide 14-19.

CHAMBERSBURG.—NEW THEATRE: Divorce 8; fine attraction to a large house. Will V. Mong, a local boy, warmly received. Faust 12.—ROSEDALE OPERA HOUSE: Manhattan Players 7-12 in A Woman's Devotion, Marching Through Georgia, Two Orphans, Lena Rivers, Panchon; capacity.

HAZLETON.—GRAND: Faust 4; satisfactory business; cast included Wilson Stedman, Charles Wilkinson, and Miss Maritana, favorites here; having played with the Dorner Stock co. during its local run. Harrington Reynolds in Angelus 5; presented a fine impersonation; two large audiences.

McKEESPORT.—NEW WHITE: Big Revue 5; good audiences; Frankie Heath, Florence Brook, Charles Saxon, and Harry Levan well received. Freckles 11. High School Girls 12. Girl from Rector's 15.—ALTMEYER: Vaudeville and pictures.

FREELAND.—GRAND OPERA HOUSE: Allen Stock co. Sept. 30-5; business fair. Angelus 8; capacity.—ITEM: Harrington Reynolds, leading man in The Angelus, was entertained by the Roman Catholic priests and Presbyterian ministers.

SUNBURY.—THEATRE: Excuse Me 8 pleased S. R. O. Charles E. Wright, George W. Day, Christine Maier, Charles Chappelle, Harry Millis, and Lalipe Brownell did clever work. Girl in the Taxi 12. Freckles 19. Henrietta Crosman 29.

WILKES-BARRE.—GRAND OPERA HOUSE: Excuse Me 5; good business. Primrose and Dockstader 10; capacity. Coburn Players 11, 12. Annette Kellermann 14. Howe's pictures 15, 16. Pink Lady 17.

WILLIAMSPORT.—LYCOMING: Concert 3; small but enthusiastic audience. Excuse Me 9; fair audience.—FAMILY: Specialties and pictures 7-12; good-sized audiences.

GREENSBURG.—ST. CLAIR: Girl from Rector's 5; good business, but failed to please. Madame Sherry 7; co. and business fair. Freckles 8 pleased good house.

MEADVILLE.—ACADEMY: He Fell in Love with His Wife 5; good co.; entire satisfaction to good business. Madame Sherry 16. Coburn Players 18.

BRADFORD.—THEATER: He Fell in Love with His Wife 3; excellent co.; pleased good house. Allen Musical Stock co. 14-19.

RIDGWAY.—OPERA HOUSE: Mutt and Jeff 10 pleased good house. Madame Sherry 17. Angelus 24.

WEST CHESTER.—OPERA HOUSE: County Sheriff 7 pleased fair business. Howe's pictures 9 pleased capacity. Western Girl 11.

GREENVILLE.—LAIRD OPERA HOUSE: Price 8 pleased fair house. Zig Zag Alley 17. Madame Sherry 22. Vogel's Minstrels 31.

CONNELLSVILLE. — SOISSON: Freckles 7 delighted packed house. Zig Zag Alley 14. Night Riders 19. Sun Bonnet Sue 25.

RHODE ISLAND.

PROVIDENCE. — Butterfly on the Wheel had a most successful engagement at the Providence Opera House 7-12. Aborn Opera co. 14-19.—Henrietta Crosman was at the Colonial 7-12 in Real Thing; good houses. Oliver Twist 14-16.—Monte Cristo was the selection for the Empire Stock co. 7-12; well received. Great Divide 14-19.—Golden Crook was at the Westminster 7-12.—Keith's continued in vaudeville with satisfactory bill.

NEWPORT.—OPERA HOUSE: Aborn Opera co. in Bohemian Girl 3; large house. Common Law 8; capacity.—COLONIAL: John J. Black, Howell and Howell, Yamamoto Brothers, Billy Hall, Mumford and Thompson, Bergen Brothers 7-12.—BIJOU: Pictures; crowds at all houses.

PAWTUCKET.—BIJOU: Augusta Perry in Soldier of the Empire, Beware of Men, Camille, Sapho, Squaw's Love 7-12.

SOUTH CAROLINA.

COLUMBIA.—THEATER: Madame Sherry Sept. 26; fair house. Quaker Girl 1; large house. Mutt and Jeff 2; full houses. Traveling Salesman 3; good business. Maude Adams in Peter Pan 8; S. R. O. Forty-five Minutes from Broadway 19. Alma, Where Do You Live? 21.—ITEM: Three hours after sale of seats for Maude Adams S. R. O. signs were put out.

CHARLESTON.—ACADEMY: Quaker Girl 3; S. R. O. Mutt and Jeff 4; good business. Traveling Salesman 7; fair house. Maude Adams 9; house sold out in three hours. Field's Minstrels 10.

ORANGEBURG.—ACADEMY OF MUSIC: Ita and her co. Sept. 24-28; paying business. Traveling Salesman 2; good house.

FLORENCE.—AUDITORIUM: Ita and her musical co. pleased very good business Sept. 30-5.

TENNESSEE.

BRISTOL.—COLUMBIA: Vaudeville 7-12, including Smillatta Sisters, James F. McDonald, Paula Reeves, Allen and Peters, Towle and La Mode, Aerial Browns, and pictures.—HARMELING: Della Clarke in Introduce Me 4 pleased fair business. Mutt and Jeff 11.

KNOXVILLE.—STAUB'S: Dark.—BIJOU: Vaudeville Sept. 31-5; good business.—GRAND: Max Bloom in Sunny Side of Broadway 7-12.—ARENA: Ringling Brothers' Shows 8; enormous crowds.

CHATTANOOGA.—LYRIC: Maude Adams 14.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE: Smart Set Sept. 28, 29; topheavy houses, and this taken up principally with the negro population. Common Law 30, 1; medium houses; deserved better. Old Homestead 2, 3; business was not up to standard. Rosary 5, 6; full houses. Polly of the Circus 12-14. Miss Nobody from Starland 15, 16. Balkan Princess 18-20. Naughty Marietta 21, 22. Heart Breakers 23, 24. Yankee Girl 25-28. Rose Maid 29, 30.

CLEBURNE.—ARENA: Miller Brothers' 101 Wild West 1; capacity. Barnum and Bailey Circus 2; good business.

WACO.—AUDITORIUM: Common Law 3; good business. Old Homestead 4; good business.

BAY CITY.—GRAND: Smart Set 8. Rosary 11. Elbert Hubbard 24.

VERMONT.

BENNINGTON.—OPERA HOUSE: Alma, Where Do You Live? 9; fair house. Officer 666 18. Baby Mine 23.

ST. ALBANS.—WAUGH'S OPERA HOUSE: Young-Adams co. Sept. 30-5; packed houses. Newlyweds and Their Baby 17.

BARRE.—OPERA HOUSE: Bought and Paid For 4; crowded house. Gamblers 17.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC: Rainey's pictures 4, 5; big business. Baby Mine 8-10 (return); nice business. Pink Lady 21-23.—BIJOU: Burnside Blair in Madame X 7-12; business good. Little Tenderfoot 14-19.—COLONIAL: Belle Hathaway's Monkeys, Forrest and Victorson, Ower and Ower, Carroll and McFarland, Shack and Montgomery, and pictures 7-12.—EMPIRE: Woodford's Animals, Sager Midgely and co., Samuel and Reilly, Wood Brothers, Carney and Wagner and pictures.—ITEM: Blair Meanley is now manager of the Empire. Louis Myers, the former manager, having moved to California.

PETERSBURG.—ACADEMY: Baby Mine 3; small but appreciative audience. Rainey's pictures 7-9; fair houses.—LYRIC: Vaudeville and pictures Sept. 30-5; fair business.—COOK ADE AND VIRGINIAN: Pictures 30-5; fair business.

STAUNTON. — BEVERLEY: Mutt and Jeff Sept. 30; capacity. Madame Sherry 3; business fair. Force Musical Comedy co. 7-12. Carleton Sisters in repertoire 14-19.—PALACE, ART, and SAVOY: Vaudeville and pictures.

NEWPORT NEWS.—ACADEMY OF MUSIC: Baby Mine 4; fair house. Winning Widow 12.

WASHINGTON.

SEATTLE.—METROPOLITAN: Awakening of Helena Sept. 29-5; light attendance.—MOORE: Baby Mine 29-5; small houses.—SEATTLE: In Old Kentucky 29-5; medium houses.—ITEMS: At the annual election of Local 49, I. A. B. P., these officers were chosen: Lou Mahan, president; G. D. Taylor, secretary; Ray Glinin, treasurer; F. R. Palmer, business agent. The local has a membership of thirty, and is in prosperous condition.—W. E. Erickson, of Local 10, I. A. B. P. and treasurer of the Weigast-Rivers's pictures, spent two days with his old friend, F. R. Palmer, of the Metropolitan.

SPOKANE.—AUDITORIUM: Julian Eltinge in Fascinating Widow; big business 3, 4.—ORPHEUM: Amelia Bingham scored at head of big bill Sept. 30-5.—ITEM: It is believed that the Klaw and Erlanger invasion of the Northwest means ultimately their entrance into Spokane. They have leased houses in Victoria, B. C., and Bellingham and Aberdeen, Wash. This had been John Cort's undisputed territory.

TACOMA.—THEATER: Uncle Josh Perkins Sept. 29; fair house. Billy Clifford in Girl, the Man and the Game 2; poor house. Woman 4, 5 pleased good houses.

WEST VIRGINIA.

PARKERSBURG.—AUDITORIUM: Innes's Band Sept. 30; good houses. U. T. C. 1; fair business. Fortune Hunter 9; fair house. Madame Sherry 11. Beverly of Graustark 16. Bohemian Girl 24.

WESTON.—CAMDEN OPERA HOUSE: John W. Vogel's Minstrels 5; good business. Billy the Kid 7; good business.

BLUEFIELD. — ELKS' OPERA HOUSE: Madame Sherry 5; S. R. O. Mutt and Jeff 7.

FAIRMONT.—GRAND OPERA HOUSE: Howell-Keith Stock co. 14-19.

WISCONSIN.

APPLETON.—THEATER: Vaudeville Sept. 30; large attendance. Oliver Twist pictures 4, 5; good houses. Flora De Voss co. in Why Linda Went Away 7; fair house. Grand Old Flag (local) 8; capacity. Frank Winninger co. 18-20. Sousa's Band 25. Alice Nielsen Opera co. 28. Ready Money Nov. 1. Kindling 6.—BIJOU: Vaudeville opened season 7; capacity.

STEVENS POINT.—GRAND OPERA HOUSE: Officer 666 Sept. 24; good house. Kissing Princess 26; good business. Vaudeville 3, 4. Governor's Pardon 9. Flora De Voss co. 10-13.—IDEAL: Good business with pictures.—DELLA: Pictures and vaudeville.

RACINE.—THEATER: Officer 666 6; large house. Within the Law 13. Maud Powell 14. Martin's U. T. C. 25. House of a Thousand Candles 27.

FOND DU LAC.—HENRY BOYLE: Officer 666 8; full house. Music Revue 6-8; fair business.

WYOMING.

LARAMIE.—OPERA HOUSE: Beverly of Graustark Sept. 30; good business. Prince of To-night 24.

CANADA.

TORONTO, ONT.—PRINCESS: The Pink Lady, with Frank Labor and Hazel Dawn, 7-12; greater success than at its previous appearance. Honorary mention is made of Louise Kelly and Jack Henderson. William H. Crane in Senator Keeps House 14-19.—ROYAL ALEXANDRA: Julius Caesar was given by William Faversham, assisted by Julie Opp, Tyrone Power and a cast of all-round excellence, 7-12; good business. Excuse Me 14-19.—GRAND OPERA HOUSE: Thurston held audiences enthralled by his great performance in magic 7-12.—SHEA'S: Cyril Chadwick, Zelda Sears, Kitty Traney, Linden Beckwith, Primrose Four, Creighton Brothers, Mario and Dunn, kinetograph 7-12.—ARENA: The greatest musical festival ever held in Toronto was given 7-12, under the direction of Soloman and Dalton. The artists included Madame Gadski, Olive Fremstadt, Lillian Blauvelt, Orville Harrold, Yvonne de Treville, G. Campanari, and Dan Beddoe. Nahan Franko and his orchestra accompanied the singers.

MONTREAL, QUE. — HIS MAJESTY'S: George Arliss in Disraeli 7-12; Mr. Arliss's performance is as interesting as ever, and he is supported by an exceedingly capable co. Mrs. Fiske 14-19.—PRINCESS: Bunty Pulls the Strings made a return visit 7-12; having lost none of its popularity; in the excellent co. are Molly Pearson, Ethelbert Hales, Sanderson Moffatt, and Vera Pole. Everywoman 14-19.—ORPHEUM: Henry Clive, Conrad and Whidden, and Eva Taylor are some of the good things 7-12.—GAYETY: Midnight Maidens 7-12; Virgie Roydon scored.

WINNIPEG, MAN.—WALKER: Chocolate Soldier Sept. 30-5; good business. Butterfly on the Wheel 7-12. Gilbert and Sullivan Festival co. 14-26. Alice Nielsen Operatic co. Nov. 1.—WINNIPEG: Permanent Players in Forty-five Minutes from Broadway 30-5; good business. Servant in the House 7-12. Man on the Box 14-19.—GRAND OPERA HOUSE: Lewis and Lake Permanent Musical co. in Reminie 7-12.

CALGARY, ALTA.—SHERMAN GRAND: Gilbert and Sullivan Opera co. Sept. 30-2; big business; tremendous reception.—ORPHEUM: McConnell and Simpson and Nat Nazarro were favorites 3-5; big business.—EMPIRE: Vaudeville 3-9; big business.—LYRIC: Toronto Stock co. in Texas Steer 23; good business.

ST. JOHN, N. B.—OPERA HOUSE: Alice Lloyd in Little Miss Fix-It 4, 5. Hal Johnson in Arrival of Kitty 7-10; large, well pleased audience. H. Price Webber and Boston Comedy co. 12 in Female Detective. Young-Adams Stock co. 14-19.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Birmingham, Ala., 16. Nashville, Tenn., 17. Memphis 18, 19. Hot Springs, Ark., 21. Little Rock 22. Ft. Smith 23. Joplin, Mo., 24. Tulsa, Okla., 25. Muskogee 26.

"AFFAIRS" OF ANATOL (Winthrop Ames): New York city Oct. 14—indefinite.

ANDRE, ANTHONY: Schenectady, N. Y., 16. Rochester 21-23. Niagara Falls 24-26. Cleveland, O., 28-Nov. 2.

ARLISS, GEORGE (Liebler and Co.): Boston, Mass., 14-26.

BABY MINE (William A. Brady): Spokane, Wash., 21-23.

BABY MINE (Eastern: Wm. A. Brady): Cohoes, N. Y., 16. Poughkeepsie 17. Kingston 18. Newburgh 19. Catskill 21. Hudson 22. Granville 23. Rutland, Vt., 24. Saratoga, N. Y., 25. Glens Falls 26.

BACHELOR'S HONEYMOON (Gilson and Bradfield): Clermont, Ia., 16. Elgin 17. Lansing 18. Elkader 19.

BALANCE, THE (Gorham and Rowlader): Sheboygan, Wis., 16. Appleton 17. Neenah 18. Berlin 21. Waupun 22.

BEN-HUR (Klaw and Erlanger): Rochester, N. Y., 14-19. Buffalo 21-26.

BILLY THE KID (Herbert Farrar): Monessen, Pa., 16. Greensburg 17. Lewistown 18. Reading 19. Harrisburg 21, 22. So. Bethlehem 23. Pottsville 24. Ashland 25. Lebanon 26. Rochester, N. Y., 28-Nov. 2.

BIRD OF PARADISE (Oliver Morosco): St. Paul, Minn., 13-19. Omaha, Neb., 20-22. Sioux City, Ia., 23, 24. Lincoln, Neb., 25, 26. Kansas City, Mo., 27-Nov. 2.

BLINN, HOLBROOK (William A. Brady): Los Angeles, Cal., 13-19. San Francisco 21-26. Stockton 27. San Jose 28. Fresno 29. Bakersfield 30. Pasadena 31. Redlands Nov. 1. Riverside 2.

BLUE BIRD (Messrs. Shubert): Chicago, Ill., Sept. 30-Oct. 26.

BOUGHT AND PAID FOR (Wm. A. Brady): Newark, N. J., 14-19. Hartford, Conn., 21-26.

BOUGHT AND PAID FOR (Wm. A. Brady): Portland, Ore., 13-19.

BRUTE, THE (Comstock and Gest, Inc.): New York city Oct. 7—indefinite.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): St. Louis, Mo., 13-19.

BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): Washington, D. C., 14-19.

BUTTERFLY ON THE WHEEL (Lewis Walter): Fargo, N. Dak., 16. Billings, Mont., 17, 18. Helena 19. Spokane, Wash., 20, 27.

BURKE, BILLIE (Charles Frohman): New York city Sept. 9—indefinite.

CALL OF THE HEART: Atlanta, Ga., 14-19.

CITY, THE: Indianapolis, Ind., 14-19. Louisville, Ky., 24-26. St. Louis, Mo., 27-Nov. 2.

CITY, THE (United Play Co.): Pipestone, Minn., 16. Fairmont 17. Wells 18. Waseca 19. Mankato 20. Marshall 21. Montevideo 22. Millbank, S. Dak., 23. Ortonville, Minn., 24. St. Cloud 25. Little Falls 26. Sauk Center 27. Fergus Falls 28. Wahpeton, N. Dak., 29. Redfield, S. Dak., 30. Watertown, Minn., 31.

CLARKE, DELLA: Hickory, N. C., 16. Asheville 17. Statesville 18. Charlotte 19. Winston-Salem 21. Greensboro 22. Durham 23. Wilson 24. Tarboro 25. Rocky Mount 26. Fremont 28. Goldsboro 29. Fayetteville 30, 31. Dunn Nov. 1. Raleigh 2.

COBURN PLAYERS: Grand Rapids, Mich., 25, 26.

COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 23-Oct. 19. Philadelphia, Pa., 21-Nov. 2.

C. O. D. (John Cort): Detroit, Mich., 14-19.

COMING HOME TO ROOST (Harris and Selwyn): Boston, Mass., Oct. 14-Nov. 2.

COMMON LAW (Co. A; A. H. Woods): Decatur, Ill., 16. Urbana 17. Danville 18. Bloomington 19.

COMMON LAW (Co. B; A. H. Woods): Grinnell, Ia., 17. Iowa City 18. Clinton 19. Dubuque 21.

COMMON LAW (Co. C; A. H. Woods): Bartlesville, Okla., 16. Coffeyville, Kan., 17. Independence 18. Parsons 19.

COMMON LAW (Co. D; A. H. Woods): Dover, Del., 16. Phoenixville, Pa., 18. So. Bethlehem 19.

CONCERT, THE (David Belasco): Pottsville, Pa., 16. Easton 17. Dover, N. J., 18. Plainfield 19.

CONFESSION, THE: Kansas City, Mo., 13-19. St. Joseph 20-23. Omaha, Neb., 24-26.

CONFESSION, THE: San Antonio, Tex., 31, Nov. 1.

COUNTRY BOY (H. B. Harris, Inc.): St. Louis, Mo., 14-19. Kansas City 21-26. St. Joseph 27-29. Omaha, Neb., 30, 31. Des Moines, Ia., Nov. 1, 2.

COUNTY SHERIFF (Wee and Lambert): Williamstown, Pa., 16. Lykens 17. Huntington 18. Altoona 19. Greensburg 21. Blairsville 22. Bowell 23. Latrobe 24. Irwin 25. Washington 26. Waynesburg 28. McDonald 29. Donora 30. Monongahela 31. Morgantown, W. Va., Nov. 1. Connellsville, Pa., 2.

CRANE, WILLIAM H. (Joseph Brooks): Toronto, Can., 14-19.

DAUGHTER OF HEAVEN (Liebler and Co.): New York city Oct. 12—indefinite.

DIVORCE QUESTION (Gaskill and MacVitty): Chicago Heights, Ill., 20. Harvard 21. Monroe, Wis., 22. Stoughton 23. Beaver Dam 24. Cambria 25. Portage 26. Watertown 27. Tomah 28. Grand Rapids 29. Marshfield 30.

DIVORCE QUESTION (Rowland and Clifford): Rockford, Ill., 16. Woodstock 17. Hammond 18. Joliet 19. Aurora 20. Ottawa 21. Pontiac 22. Bloomington 23. Peoria 24. Jacksonville 25. Springfield 26. Decatur 27. Champaign 28. Danville 29. Paris 30. Terre Haute, Ind., 31. Washington Nov. 1. Vincennes 2.

DREW, JOHN (Charles Frohman): New York city Sept. 2—indefinite.

EVERYWOMAN (Henry W. Savage): Montreal, Can., 14-19. Kingston 21-23. Ottawa 24-26. Toronto 28-Nov. 2.

EXCUSE ME (Eastern; Henry W. Savage): Toronto, Can., 14-19. Hamilton 21. London 22. St. Thomas 23. Peterboro 24. Belleville 24. Kingston 28. Montreal 28-Nov. 2.

EXCUSE ME (Western: Henry W. Savage): Greensburg, Pa., 16. Beaver Falls 17. Sharon 18. Youngstown, O., 19. Warren, Pa., 21. Akron, O., 22. Canton 23. Alliance 24. E. Liverpool 25. Wheeling, W. Va., 26. Marietta, O., 28. Parkersburg, W. Va., 29. Charleston 30. Huntington 31.

FANNY'S FIRST PLAY (Messrs. Shubert): New York city Sept. 16—indefinite.

FARNUM, DUSTIN (A. H. Woods): Minneapolis, Minn., 13-19. Spokane, Wash., 26, 27.

FARNUM, MARSHALL (A. H. Woods): Flint, Mich., 16. Lansing 17. Jackson 18. Ludington 19.

FARNUM, WILLIAM (A. H. Woods): Pittsburgh, Pa., 14-19.

FAUST (Manley and Campbell's): Bessemer, Mich., 16. Ishpeming 17. Negaunee 22. Munising 24. Gladstone 25. Escanaba 26, 27. Manistique 28.

FAVERSHAM, WILLIAM (Leonard J. Gallagher): Buffalo, N. Y., 14-19. Montreal, Can., 21-26.

FINAL SETTLEMENT (Wm. Wamsher): Ipava, Ill., 16. Cuba 17. Stronghurst 18. Dallas City 19. Burlington, Ia., 20. Mt. Pleasant 21. Salem 22. Farmington 23. Bonaparte 24. Keosauqua 25. Ottumwa 26.

FINE FEATHERS (H. H. Frazee): Chicago, Ill., Aug. 12—indefinite.

FISKE, MRS. (Harrison Grey Fiske): Montreal, Can., 14-19. Toledo, O., 21, 22. Chicago, Ill., 28—indefinite.

FOOL THERE WAS: Cleveland, O., 14-19. Rochester, N. Y., 21-26.

FORTUNE HUNTER (Cohan and Harris): Chicago, Ill., 13-26. Des Moines, Ia., 27-30.

FORTUNE HUNTER (Eastern; R. C. Chase): Presque Isle, Me., 16. Millinocket 17. Bangor 18, 19.

FORTUNE HUNTER (Western; Ernest Schnabel): Slatersville, W. Va., 16. Washington, Pa., 17. Waynesburg 18. Zanesville, O., 19. Coshocton 21. Circleville 22. Chillicothe 23. Nelsonville 24. Marietta 25. Fairmont, W. Va., 26. Weston 28. Morgantown 29. Uniontown, Pa., 30. Connellsville 31.

GAMBLERS, THE: Washington, D. C., 14-19.

GAMBLERS, THE (Ed. McDowell): St. Albans, Vt., 16. St. Johnsbury 17. Barre 18. Burlington 19. Wht. River Jct. 21. Claremont, N. H., 22. Bellows Falls, Vt., 23. Brattleboro 24. Keene, N. H., 25. Northampton, Mass., 26.

GARDEN OF ALLAH (Liebler and Co.): Chicago, Ill., Aug. 31-Oct. 26.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Newark, N. J., 14-19. Washington, D. C., 21-26. Baltimore, Md., 28-Nov. 2.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Marion, Ind., 16. Muncie 17. Anderson 18. Richmond 19.

GILMORE, PAUL (Paul Gilmore Co., Inc.): Calgary, Alta., Can., 28-30. Edmonton 31-Nov. 2.

GIRL FROM RECTOR'S (Wm. Wamsher): Atlantic, Ia., 16. Glenwood 17. Clarinda 18. Council Bluffs 19.

GIRL IN THE TAXI: Atlantic City, N. J., 14-16. Philadelphia, Pa., 21-26.

GIRL IN THE TAXI (A. H. Woods's): Shenandoah, Pa., 16. Mahanoy City 17. Freeland 18.

GIRL OF THE MOUNTAINS (Wee and Lambert): Salem, O., 17. East Palestine 18. East Liverpool 19. Lebanon, Pa., 22. Reading 23. Kutztown 24. Hazleton 26. Arnot 28. Prattsburg, N. Y., 29. Waverly 30. Greene Nov. 1. Utica 2.

GIRL OF THE UNDERWORLD (Eastern; Wee and Lambert): Lowville, N. Y., 16. Camden 17. Oxford 18. Utica 19. Ilion 21. Oneida 22. Newark 23. Palmyra 24. Albion 25.

GIRL OF THE UNDERWORLD (Western: Charles Parker): Anamosa, Ia., 16. Manchester 17. Independence 18. Dyersville 19. Dubuque 20. Galena, Ill., 21. Savanna 22. Beloit, Wis., 23. Stoughton 24. Edgerton 25. Rockford, Ill., 26. Janesville, Wis., 27. Portage 28. Beaver Dam 29. Pardeeville 30. Sparta Nov. 1. Bangor 2. La Crosse 3.

GLASER, VAUGHAN (H. S. Carter): Piqua, O., 16. Philadelphia, Pa., 28-Nov. 2.

GOOSE GIRL (Baker and Castle): Plaquemine, La., 16. Donaldsonville 17. Thibodaux 18. Houma 19. Morgan City 20. New Iberia 21. La Fayette 22. Crowley 23. Jennings 24. Lake Charles 25. Beaumont, Tex., 26. Galveston 27. Houston 28. San Antonio 29. Beeville 30. Victoria 31.

GOVERNOR'S LADY (Messrs. Belasco and Elliott): New York city Sept. 5—indefinite.

GRAUSTARK (United Play Co.): Tama, Ia., 16. Belle Plaine 17. Traer 18. West Liberty 19. Muscatine 20. Marengo 21. Grinnell 22. Eldora 23. Iowa Falls 24. Eagle Grove 25. Charles City 26. Owatonna, Minn., 27. Faribault 28. Northfield 29. Le Sueur 30. St. Peter 31.

GREYHOUND (Wagenhals and Kemper): Brooklyn, N. Y., 7-19.

HACKETT, JAMES K.: Denver, Colo., 13-19.

HACKETT, NORMAN: Detroit, Mich., 14-19.

HILLIARD, ROBERT (Klaw and Erlanger): Atlantic City, N. J., 17-19. Philadelphia, Pa., 21-Nov. 2.

HODGE, WILLIAM T. (Liebler and Co.): Washington, D. C., 14-19.

ILLINGTON, MARGARET (E. J. Bowes): Hudson, N. Y., Nov. 1. White Plains 2.

IN OLD KENTUCKY (Litt and Dingwall): Sacramento, Cal., 16. Stockton 17. Oakland 18, 19.

IRVING PLACE (Dr. Baumfeld): New York city Sept. 28—indefinite.

JOSH PERKINS: Boise, Ida., 26.

KINDLING (United Play Co.): Chicago, Ill., 1-26.

KISMET (Harrison Grey Fiske): Chicago, Ill., Sept. 23—indefinite.

LANG, EVA: Omaha, Neb., 13-19.

LION AND THE MOUSE (United Play Co.): Baker City, Ore., 16, 17. La Grande 18. Pendleton 19. Walla Walla, Wash., 20. Dayton 22.

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LION AND THE MOUSE (United Play Co.): Stratford, Can., 16, London 17, Woodstock 18, St. Thomas 19-21, Galt 22, Brantford 23, St. Catharines 24, Batavia, N. Y., 25, Sodus 26, Newark 28, Lyons 29, Penn Yan 30, Geneva 31.

LITTLE MISS BROWN (William A. Brady): New York city Aug. 29—indefinite.

LITTLE TENDERFOOT (Lee D. Ellsworth): Richmond, Va., 14-19, Paterson, N. J., 21-26, Washington, D. C., 28-Nov. 2.

LITTLE WOMEN (William A. Brady): New York city Oct. 14—indefinite.

LITTLE WOMEN (William A. Brady): Cleveland, O., 14-19, Cincinnati 21-26.

LORAINE, ROBERT: New York city Sept. 30—indefinite.

LOTTERY MAN (Merle H. Norton's): Dayton, Wash., 16, Walla Walla 17, No. Yakima 18, Ellensburg 19, Olympia 23, Aberdeen 27, Kelso 30, Astoria, Ore., Nov. 2.

MAN HIGHER UP (Jos. M. Gaites): Chicago, Ill., Sept. 15—indefinite.

MAN OF HONOR: Toledo, O., 14-19, Indianapolis, Ind., 21-26.

MANN, LOUIS (Werba and Luescher): Jersey City, N. J., 14-19, Easton, Pa., 21, Reading 22, Trenton, N. J., 23, Richmond, Va., 24, Lynchburg 25, Charlotte, N. C., 26, Columbia, S. C., 28, Augusta, Ga., 29, Athens 30, Atlanta 31.

MANTELL, ROBERT B. (William A. Brady): Brooklyn, N. Y., 14-19.

MASON, JOHN (Charles Frohman): New York city Sept. 19—indefinite.

MASTER OF THE HOUSE (Messrs. Shubert): New York city Aug. 22—indefinite.

MILESTONES (Messrs. Klaw, Erlanger and Brooke): New York city Sept. 17—indefinite.

MILESTONES (Messrs. Klaw, Erlanger and Brooke): Chicago, Ill., Sept. 23—indefinite.

MILLER, HENRY (Klaw and Erlanger): New York city 14-19.

MILLION, THE (Eastern; Henry W. Savage): Philadelphia, Pa., Oct. 7—indefinite.

MISSOURI GIRL (Merle H. Norton): Harmony, Minn., 16, Preston 17, Rushford 18, La Crosse, Wis., 19, Lake City, Minn., 21, Rochester 23, Kenyon 24, Waseca 25, Faribault 28, Wellmar 30, Ortonville 31.

MISSOURI GIRL (Norton and Reith's): Rathdrum, Ida., 16, Chewelah, Wash., 17, Colville 19, Marcus 20, Grand Forks, B. C., Can., 21, Republic 22, Greenwood 23, Phoenix 24, Rossland 25, Nelson 26, Revelstoke 28, Penticton 29, Summerland 30, Kelowna 31, Vernon Nov. 1, Enderby 2.

NAZIMOVA, MME. (Charles Frohman): St. Louis, Mo., 14-19, Utica, N. Y., 21, Rochester 22, 23, Ithaca 24, Syracuse 25, 26.

NE'ER DO WELL (Authors' Producing Co.): Pittsburgh, Pa., 14-19.

NEW SIN (Liebler and Co.): New York city Oct. 15—indefinite.

NEWMAN, JOSEPH (Clair Bosman): Colorado Springs, Colo., 16, Castle Rock 17, Ft. Lupton 19, Brush 21, Sterling 22, Ft. Morgan 23, Boulder 24, Longmont 25, Berthoud 26, Windsor 28.

OFFICER 666 (Cohan and Harris): New York city Aug. 12—indefinite.

OFFICER 666 (Cohan and Harris): Stockton, Cal., 16, Sacramento 17, Marysville 18, Chico 19.

OFFICER 666 (Middle West; Cohan and Harris): Kingston, N. Y., 16, Rutland, Vt., 17, Bennington 18, Troy, N. Y., 19.

OFFICER 666 (Southern; Cohan and Harris): Moline, Ill., 16, Rock Island 17, Muscatine, Ia., 18, Burlington 19.

O'HARA, FISKE (Augustus Pitou, Jr.): Atlanta, Ga., 16 Anniston, Ala., 17, Birmingham 18, Hattiesburg, Miss., 19, New Orleans, La., 20-26, Baton Rouge 28, Natchez, Miss., 29, Jackson 30, Vicksburg 31, Greenville, Miss., Nov. 1, Memphis, Tenn., 2.

OLCOTT, CHAUNCEY (Henry Miller): St. Louis, Mo., 14-19.

OLD HOMESTEAD (Frank Thompson): Nashville, Tenn., 16, Knoxville 17, Chattanooga 18, Lexington, Ky., 19, Cincinnati, O., 20-26, Indianapolis, Ind., 28-30, Dayton, O., 31-Nov. 2.

OLD HOMESTEAD (Coast; Frank Thompson): Aberdeen, Wash., 16, Elma 17, Centralia 18, Kelso 19, Salem, Ore., 21, Corwallis 22, Albany 23, Eugene 24, Grants Pass 25, Roseburg 26, Medford 28, Ashland 29, Red Bluff, Cal., 31, Oroville Nov. 1, Chico 2.

OLIVER TWIST (Liebler and Co.): Springfield, Mass., 17 Hartford, Conn., 18, 19, Providence, R. I., 21-26.

ONE DAY (Eastern; F. A. Wade): Walden, N. Y., 16, Catskill 17, Saugerties 18, Poughkeepsie 19.

OUR VILLAGE POSTMASTER (Max C. Elliott): Chimnewa Falls, Wis., 16, Augusta 18, Alma Center 19.

PAIR OF COUNTRY KIDS (C. Jay Smith): Batesville, Ark., 16, Newport 17, Arkadelphia 18, Texarkana, Tex., 19, Shreveport, La., 20, Jefferson, Tex., 21, Longview 22, Carthage 23, Natchitoches, La., 24, Lufkin, Tex., 25, Tyler 26, Pineston 27, Mineola 28, Palestine 29, Crockett 30, Conroe 31.

PARSIFAL: St. Paul, Minn., 13-19.

PASSERS-BY (Charles Frohman): Louisville, Ky., 14-16, Lexington 17, Columbus, O., 18, 19, Cleveland 21-26.

POWER BEHIND THE THRONE (Frank Morse): Louisville, Ky., 17-19, St. Louis, Mo., 20-26.

POYNTER, BEULAH (Burt and Nicola): Louisville, Ky., 13-19, St. Louis, Mo., 20-26, Memphis, Tenn., 27-Nov. 2.

PRICE, THE (Clarence Bennett and Co.): Tarentum, Pa., 16, Blairsville 17, Altoona 18, Johnstown 19, Washington 21, New Philadelphia, O., 22, Cambridge 23, Columbus 24-26, Kenton 28, Grand Rapids, Mich., 31-Nov. 2.

PUTTING IT OVER (Frank Hatch): Kansas City Mo., 13-19, St. Louis 20-26, Alton, Ill., 27, Decatur 28, Muncie, Ind., 29, Richmond 30, Louisville, Ky., 31-Nov. 2.

READY MONEY (H. H. Frazee): Minneapolis, Minn., 13-19, St. Paul 20-26, Duluth 27, Superior, Wis., 28, Eau Claire 29, Wausau 30, Menomonee 31.

READY MONEY (H. H. Frazee): New York city Aug. 19—indefinite.

READY MONEY (H. H. Frazee and Wm. A. Brady): London, Eng., Aug. 12—indefinite.

REBECCA OF SUNNYBROOK FARM (Jos. Brooks): London, Eng., Sept. 2—indefinite.

REYNOLDS, HARRINGTON (A. G. Delamater): St. Marys, Pa., 25.

ROLLICKING SHANNON (Al. McLean): Dayton, O., 17-19, Cleveland 21-26, Buffalo, N. Y., 28-Nov. 2.

ROSARY (Central; Rowland and Clifford): Kenton, O., 16, Lancaster 17, New Lexington 18, Newark 19, Bucyrus 21, Upper Sandusky 22, Bellefontaine 23, Wapakoneta 25, Decatur, Ind., 26, Winchester 29, Greenville, O., 30, Springfield Nov. 1, 2.

ROSARY (Circuit; Rowland and Clifford): Youngstown, O., 14-16, Erie, Pa., 17-19, Toronto, Can., 21-26, London 28, St. Thomas 29, Woodstock 30, Brantford 31, Hamilton Nov. 1, 2.

ROSARY (Coast; Rowland and Clifford): Chanute, Kan., 16, Oswego 17, Columbus 18, Girard 19, Scanlan 20, Ottawa 21, Hutchinson 22, Sterling 23, Colorado Springs, Colo., 26, Denver 27-Nov. 2.

ROSARY (Eastern; Rowland and Clifford): Macon, Mo., 17, Kirksville 18, Jacksonville, Ill., 19, Pekin 20, Canton 21, Lewistown 22, Petersburg 23, Lincoln 24, Virginia 25, Beardstown 26, Belleville 27, Collinsville 28, Ashland 29, Taylorville 30, Pana 31, Vandalia Nov. 1, Centralia 2.

ROSARY (Rowland and Clifford): Delores, Colo., 16, Mancos 17, Durango 18, Antonito 19, La Jara 21, Alamosa 22, Monte Vista 23, Del Norte 24, Creede 25, Trinidad 27, Dawson, N. Mex., 29, Springer 30, Las Vegas 31.

ROSARY (Southern; Rowland and Clifford): Richland, Ga., 16, Quincy, Fla., 17, Marianna 18, Apalachicola 19, Tallahassee 21, Bainbridge, Ga., 22, Thomasville 23, Fitzgerald 24, Quitman 26, Gainesville, Fla., 28, Ocala 29, St. Petersburg 30, Tampa 31, Lakeland Nov. 1, Mulberry 2.

ROSARY (Western; Rowland and Clifford): Marlin, Tex., 16, Calvert 17, Mexia 18, Waco 19, Corsicana 21, Waxahachie 22, Denton 23, Sherman 24, Bonham 25, Paris 26.

ROSS, THOMAS W. (J. W. Welch): Indianapolis, Ind., 17-19.

ROUND UP (Klaw and Erlanger): Los Angeles, Cal., 14-19.

ROYAL SLAVE (George H. Bubb): Akron, Ind., 16, Rochester 17, Kewanna 18, Logansport 19, Flora 21, Noblesville 22, Tipton 24, Frankfort 25, Monticello 26, Brookston 28, Monon 29, Rensselaer 30, Goodland 31.

SCRAPE O' THE PEN (Wessrs. Weber and Fields): New York city Sept. 26—indefinite.

SERVANT IN THE HOUSE (Merle H. Norton): Berwick, Pa., 16, Girardsville 17, Ashland 19, Pottsville 21, Mt. Carmel 22, Freeland 23, Easton 29, Allentown 30, Reading Nov. 2.

SEVEN DAYS (Jesse Weil): Memphis, Tenn., 13-19.

SHEA, THOMAS E. (A. H. Woods): Chicago, Ill., Sept. 29-Oct. 19.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Lima, O., 16, Hicksville 17, Butler, Ind., 18, Angola 19, Lagrange 21, Goshen 22, Elkhart 23, South Bend 24, Logansport 25, Peru 26, Wabash 28, Huntington 29, Bluffton 30, Ft. Wayne 31.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Toledo, O., 13-19, Grand Rapids, Mich., 20-26, Chicago, Ill., 27-Nov. 2.

SHEPHERD OF THE HILLS (Central; Gaskill and MacVitty): Detroit, Minn., 16, Fergus Falls 17, Wahpeton, N. Dak., 18, Redfield, S. Dak., 19, Huron 21, Miller 22, Pierre 23, Rapid City 24, Bellefourche 25, Deadwood 26, Hot Springs 28, Chadron, Neb., 29, Ft. Robinson 30, Alliance 31.

SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): New York city Sept. 30-Nov. 2.

SPOONER, EDNA MAY (Blaney-Spooner Co.): Cleveland, O., 14-19, Toledo 21-26, Indianapolis, Ind., 28-Nov. 2.

STAHL, ROSE (H. B. Harris, Inc.): Boston, Mass., Sept. 2-Dec. 28.

STARR, FRANCES (David Belasco): New York city Oct. 1—indefinite.

STEWART, MAY (J. E. Kline): Jacksonville, Ill., 16, Litchfield 17, Decatur 18, Champaign 19.

STUMBLING BLOCK (Oscar Graham): Hamlin, Tex., 16, Sweetwater 17, Snyder 18, Lubbock 19, Plainview 21, Tulia 22, Canyon 23, Clovis, N. Mex., 24, Roswell 25, Artesia 26, Carlsbad 28, Pecos, Tex., 30, Odessa 31.

SUNBONNET SUE (Park Play Co.): Donora, Pa., 16, Bronsville 17, Morgantown, W. Va., 18, Fairmont 19, Grafton 21, Oakland, Md., 22, Cumberland 23, Piedmont, W. Va., 24, Connellsville, Pa., 25, Uniontown 26, Monongahela 28, Waynesburg 29 Washington 30, Greensburg 31.

THIRD DEGREE (United Play Co.): Ogdensburg, N. Y., 16, Ottawa, Can., 17, Brockville 18, Kingston 19, Renfrew 21, Smiths Falls 22, Napanee 23, Oshawa 24, Lindsay 25, Orillia 26, Cobalt 28, Haileybury 29, New Liskeard 30, North Bay 31.

TOWN MARSHAL (Wee and Lambert): Norway, Me., 16, Bethel 17, Lisbon, N. H., 18, Littleton 19, Colebrook 21, West Stewartstown 22, Cookshire, Can., 23, Sherbrooke 24, Stanstead 25, Lyndonville Vt., 26, Lancaster, N. H., 27, Richford, Vt., 29, Enosburg Falls 30, St. Johns, Can., Nov. 1, Cornwall 2.

TRAIL OF THE LONESOME PINE: Brooklyn, N. Y., 14-19.

TRAVELING SALESMAN (H. B. Harris, Inc.): Chicago, Ill., Oct. 14-Nov. 9.

TRAVELING SALESMAN (Southern; A. S. Stern): Athens, Ga., 16, Greenville, S. C., 17, Spartanburg 18, Charlotte, N. C., 19, Anderson, S. C., 21, Rome, Ga., 22, Gadsden, Ala., 23, Huntsville 24, Decatur 25, Anniston 26, Atlanta, Ga., 27-Nov. 2.

UNCLE TOM'S CABIN (Leon Washburn): Philadelphia, Pa., 14-19.

UNCLE TOM'S CABIN (Eastern; Wm. Kibble): Coldwater, Mich., 16, Jackson 17, South Bend, Ind., 18, 19, So. Chicago 20-23, Evanston, Ill., 24, Kenosha, Wis., 25, Racine 26, Fond du Lac 27, Appleton 28, Oshkosh 29, Sheboygan 30, Madison 31, Rockford, Ill., Nov. 1, 2.

UNCLE TOM'S CABIN (Terry's): Kingsley, Ia., 17.

WARFIELD, DAVID (David Belasco): Philadelphia, Pa., 7-19.

WHITESIDE, WALKER (Walter Floyd): Des Moines, Ia., 7-19.

WHITE SQUAW: Milwaukee, Wis., 13-19, Chicago, Ill., 21-26.

WRONG WAY, THE: Newark, N. J., 14-19, Brooklyn, N. Y., 21-26.

WILLIAMS, ESTHA (Arthur C. Alston): Montgomery, Ala., 15, 16, New Orleans, La., 20-26.

WITHIN THE LAW (A. H. Woods): New York city Sept. 11—indefinite.

WITHIN THE LAW (A. H. Woods): St. Louis, Mo., 13-26.

WOMAN IN THE CASE (G. F. Chase): Minneapolis, Minn., 14-19, St. Paul 20-26.

WOMAN'S NAME: Rochester, N. Y., 14-19.

WOMAN, THE (David Belasco): Cleveland, O., 14-19, Philadelphia, Pa., 28-Nov. 9.

WOMAN, THE (Western; David Belasco): San Francisco, Cal., 14-26.

OPERA AND MUSICAL COMEDY.

ABORN GRAND OPERA (Atlantic; Messrs. Aborn): Indianapolis, Ind., 14-19.

ABORN GRAND OPERA (Pacific; Messrs. Aborn): Providence, R. I., 14-19.

ABORN OPERA COMIQUE (Messrs. Aborn): Baltimore, Md., 14-19.

ADOLPHUS (Strum and Workman): Los Angeles, Cal., April 8—indefinite.

ALLEN MUSICAL STOCK: Bradford, Pa., 14-19.

ALMA, WHERE DO YOU LIVE? (Jos. Weber): Omaha, Neb., 13-16, Minneapolis, Minn., 20-26.

ALMA, WHERE DO YOU LIVE? (A. R. Sanders): Auburn, N. Y., 16, Syracuse 17-19, Ithaca 21, Corning 22, Wellsboro, Pa., 23, Wellsville, N. Y., 24, Dansville 25, Elmira 26.

BABY DOLL: Chicago, Ill., 13-19.

BALKAN PRINCESS, THE: San Antonio, Tex., 18-20.

BERNARD, SAM (Messrs. Shubert): Washington, D. C., 14-19.

BOHEMIAN GIRL (Pacific; Messrs. Aborn): Haverhill, Mass., 16, Salem 17, Portland, Me., 18, 19.

BRIAN, DONALD (Charles Frohman): Madison, Wis., 16, Milwaukee 17-19, St. Paul, Minn., 20-26.

CARLE, RICHARD, AND HATTIE WILLIAMS (Charles Frohman): Chicago, Ill., Sept. 30—indefinite.

CASEY JONES (Rowland and Clifford): Nashville, Tenn., 14-19.

CHARITY GIRL (George W. Lederer Production Co.): New York city Oct. 2—indefinite.

CHICAGO GRAND OPERA (Andreas Dippel): Omaha, Neb., 17.

COUNT OF LUXEMBOURG (Klaw and Erlanger): New York city Sept. 16—indefinite.

CRAWFORD, CLIFTON (Henry B. Harris, Inc.): New York city Sept. 12—indefinite.

DOVE OF PEACE (Walter Damrosch): Philadelphia, Pa., 14-26.

ELTINGE, JULIAN (A. H. Woods): Seattle, Wash., 13-19.

FOY, EDDIE (Werba and Luescher): Columbus, O., 16, Akron 17, Youngstown 18, Wheeling, W. Va., 19, Pittsburgh, Pa., 21-26, Johnstown 28, Altoona 29, Harrisburg 30, Wilkes-Barre 31.

GILBERT AND SULLIVAN OPERA (Messrs. Shubert): Winnipeg, Can., 14-26, Duluth, Minn., 28-30, St. Paul 31-Nov. 2.

GIRL AT THE GATE (Harry Askin): Chicago, Ill., Sept. 1—indefinite.

GIRL FROM BRIGHTON (William Fox): New York city Aug. 31—indefinite.

GIRL FROM TOKIO: St. Louis, Mo., 13-19, Kansas City 20-26.

GORDON, KITTY (Joseph M. Gaites): Detroit, Mich., 14-19.

GRIEVES MUSICAL STOCK (John Grieves): Washington, D. C., Oct. 7—indefinite.

GYPSY, THE (John Cort): Cleveland, O., 21-26, Pittsburgh, Pa., 28-Nov. 2.

GYPSY LOVE (A. H. Woods): Philadelphia, Pa., 14-26, Washington, D. C., 28-Nov. 2.

HANKY PANKY (Law Fields): New York city Aug. 5-Nov. 2.

HAPPY HOOLIGAN (Gus Hill): Philadelphia, Pa., 14-19, Washington, D. C., 21-26, Norfolk, Va., 28-Nov. 2.

HEART BREAKERS (Mort H. Singer): Yuma, Ariz., 16, Phœnix 17, Tucson 18, Bisbee 19, El Paso, Tex., 20, 21, San Antonio 23, 24, Austin 25, Houston 26, 27, Galveston 28, Waco 29, Dallas 30, 31, Denton Nov. 1, Ft. Worth 2.

HITCHCOCK, RAYMOND (Cohan and Harris): Chicago, Ill., Oct. 6-Nov. 23.

HOFFMANN, GERTRUDE (Messrs. Shubert): Boston, Mass., 6-19.

HYAMS, JOHN, AND LEILA McINTYRE (Jos. M. Gaites): Cincinnati, O., 14-20, Richmond, Ind., 21, Springfield, O., 22, Dayton 23.

KOLB AND DILL: San Francisco, Cal., Sept. 1—indefinite.

LEAN, CECIL, AND FLORENCE HOLBROOK (Joseph M. Gaites): Chicago, Ill., Aug. 12—indefinite.

LEWIS, DAVE (Rowland and Clifford): Indianapolis, Ind., 14-19, Louisville, Ky., 20-26, Cincinnati, O., 28-Nov. 2.

LITTLE BOY BLUE (Henry W. Savage): Boston, Mass., Oct. 7—indefinite.

LITTLE MILLIONAIRE (Cohan and Harris): Baltimore, Md., 14-19, Philadelphia, Pa., 21-Nov. 2.

LITTLE MISS FIX-IT (Werba and Luescher): Fredericton, Can., 16, Bangor, Me., 17, Waterville 18, Concord, N. H., 19, Portland, Me., 21-23, Lewiston 24, Berlin, N. H., 25, Sherbrooke, Can., 26, Ottawa 28-30, Brockville 31.

LOOK WHO'S HERE (Messrs. Shubert): Chicago, Ill., Oct. 13—indefinite.

LOUISIANA LOU (Harry Askin): Philadelphia, Pa., 14-26.

MACDONALD, CHRISTIE (Werba and Luescher): Washington, D. C., 14-19, Syracuse, N. Y., 21-23, Rochester 24-26, Chicago, Ill., 28-Nov. 9.

MADAME SHERRY (Messrs. Woods, Frazee and Lederer): Bellefontaine, O., 16, Marysville 17, Kenton 18, Lima 19, Van Wert 21, Bryan 22, Bluffton, Ind., 24, Hartford City 25, Logansport 26, Peru 29, Kokomo 30, Tipton 31, Elwood Nov. 1, Portland 2.

MADAME SHERRY (Messrs. Woods, Frazee and Lederer): Meadville, Pa., 16, Youngstown, O., 18, Sharon, Pa., 19, Baltimore, Md., 21-26.

MADAME SHERRY (Messrs. Woods, Frazee and Lederer): St. Marys, Pa., 16, Ridgway 17, Johnsonburg 18, Brookville 19.

MADAME SHERRY (Co. A; Messrs. Woods, Frazee and Lederer): Buffalo, N. Y., 14-19.

MADAME SHERRY (Co. B; Messrs. Woods, Frazee and Lederer): Atlanta, Ga., 14-16, Nashville, Tenn., 18, 19.

MERRY COUNTESS (Messrs. Shubert): New York city Aug. 20—indefinite.

MERRY WIDOW (Henry W. Savage): Toronto, Can., 21-26, Hamilton 28, 29, London 30, Kingston 31.

MISS NOBODY FROM STARLAND (Mort H. Singer): San Antonio, Tex., 15, 16 Austin 17, Houston 18, 19, Galveston 20, 21, Beaumont 22, Port Arthur 23, Lake Charles, La., 24, Lafayetteville 25, New Iberia 26, New Orleans 27-Nov. 2.

MODERN EVE (Mort Singer): Milwaukee, Wis., 13-16, Fond du Lac 17, Janesville 18, Madison 19, Minneapolis, Minn., 20-26, St. Paul 27-30, Omaha, Neb., 31-Nov. 2.

MODERN EVE (Mort Singer): Chicago, Ill., April 21-Oct. 19.

MONTGOMERY AND STONE, ELSIE JANIS (Chas. Dillingham): Philadelphia, Pa., 9-19.

MUTT AND JEFF (Co. A; Gus Hill): Pittsburgh, Pa., 14-19.

MUTT AND JEFF (Co. B; Gus Hill): St. Catharines, Can., 21 Woodstock 24.

NAUGHTY MARIETTA: San Antonio, Tex., 21, 22.

NIELSEN, ALICE, GRAND OPERA: Des Moines, Ia., 18.

OH! OH! DELPHINE (Klaw and Erlanger): New York city Sept. 30—indefinite.

PACIFIC COAST OPERA (Mario Lambardi): San Francisco, Cal., Sept. 22-Oct. 19.

PARISIAN MODEL: Brooklyn, N. Y., 14-19.

PHILIPP, ADOLPH: New York city Nov. 4—indefinite.

PINK LADY (Klaw and Erlanger): Wilkes-Barre, Pa., 17.

POLISH WEDDING (Cohan and Harris): Boston, Mass., 7-19.

POWERS, JAMES T. (Messrs. Shubert): New York city 14-19.

QUAKER GIRL (Co. A; H. B. Harris, Inc.): Boston, Mass., Sept. 2-Nov. 9.

QUAKER GIRL (Co. B; H. B. Harris, Inc.): Selma, Ala., 16 Montgomery 17, Mobile 18, 19, New Orleans, La., 21-26, Baton Rouge 27, Natchez, Miss., 28, Vicksburg 29, Memphis, Tenn., 30, 31, Little Rock, Ark., Nov. 1, Hot Springs 2.

RED ROSE (John C. Fisher): Hancock, Mich., 16, Calumet 17, Ishpeming 18, Gladstone 19, Menominee 21, Sault Ste. Marie 22, Port Arthur, Can., 24-26, Winnipeg 28-31.

RING, BLANCHE (Frederic McKay): Hartford, Conn., 14-16, Waterbury 17, Springfield, Mass., 18, 19, Boston 21-Nov. 2.

RING, JULIE (J. P. Gorin, and Co., Inc.): New Orleans, La., 13-19, Lake Charles 20, Beaumont, Tex., 21, Galveston 22, Houston 23-25, San Antonio 26-28, San Marcos 29, Austin 30, Taylor 31, Bryan Nov. 1, Waco 2.

ROBIN HOOD (Daniel V. Arthur): Boston, Mass., Sept. 30-Oct. 26, Philadelphia, Pa., 28-Nov. 9.

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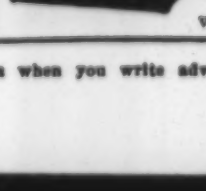

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TO ADVERTISERS

Advertisers will please note that, owing to Election Day—Tuesday, Nov. 5—THE MIRROR to bear date of Nov. 6 will go to press in advance of the usual time. No advertisements for that number can be received later than Saturday morning, Nov. 2, 1912.

ROSE MAID (Co. A: Werba and Luescher): Baltimore, Md., 14-19, Brooklyn, N. Y., 21-26, New York city 28-Nov. 2.
ROSE MAID (Southern: Werba and Luescher): Dallas, Tex., 14-19, Ft. Worth 21, 22, Oklahoma City, Okla., 23, 24, McAlester 25, Waco, Tex., 26, Austin 27, San Antonio 29, 30, Houston 31.
ROSE OF PANAMA (John Cort): Ogden, U., 16, Reno, Nev., 18, 19, San Francisco, Cal., 20-26, San Jose 28, Santa Cruz 29, Petaluma 30, Santa Rosa 31, Woodland Nov. 1, Stockton 2.
SAN CARLO OPERA (Ernesto Di Giacomo): New York city Sept. 14—indefinite.
SCHEFF, FRITZI (Jos. M. Gaites): Indianapolis, Ind., 14-16, Louisville, Ky., 17-19.
SIDNEY, GEORGE (A. W. Herman): Bloomington, Ind., 16, Bedford 17, Washington 18, Vincennes 19, Evansville 20, Columbus 21, Middletown, O., 22, Wilmington 23, Zanesville 24, Newark 25, Tiffin 26, Detroit, Mich., 27-Nov. 2.
SPRING MAID (Werba and Luescher): Milwaukee, Wis., 27-30, Madison 31.
SPRING MAID (Werba and Luescher): Lockport, N. Y., 16, Batavia 17, Dunkirk 18, Jamestown 19, Olean 21, Bradford, Pa., 22, Kane 23, Titusville 24, Corry 25, Erie 26, Sharon 28, Youngstown, O., 29, Elyria 30, Akron 31.
SURATT, VALESKA (Messrs. Shubert): Kansas City, Mo., 13-19.
TANTALIZING TOMMY (A. H. Woods): New York city Oct. 2—indefinite.
THREE TWINS (Philip H. Niven): Ottawa, Can., 15, 16, Kingston 17, Belleville 18, Peterboro 19, Lindsay 21, Orillia 22, Barrie 23, Guelph 24, Stratford 25, Hamilton 26, St. Catharines 28, Brantford 29, Galt 30, London 31, Woodstock Nov. 1, St. Thomas 2.
TRENTINI, EMMA (Arthur Hammerstein): Syracuse, N. Y., 16.
UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 31—indefinite.
VAN, BILLY B.: Grand Rapids, Mich., 13-16.
WHIRL OF SOCIETY (Messrs. Shubert): Cincinnati, O., 13-19, Louisville, Ky., 22, 23.
WINSOME WIDOW (Florenz Ziegfeld, Jr.): Chicago, Ill., Sept. 9—indefinite.
WINTER GARDEN REVUES (Messrs. Shubert): New York city Jan. 22—indefinite.
WOMAN HATERS' CLUB (A. H. Woods): New York City Oct. 7—indefinite.
ZIEGFELD'S FOLLIES (Florenz Ziegfeld): Philadelphia, Pa., 7-19, New York city 21—indefinite.

MINSTRELS.

BIG CITY (John W. Vogel's): Keyser, W. Va., 16, Meversdale, Pa., 17, Garrett 18, Boswell 19, Barnesboro 21, 22, Blairsville 23, Indiana 24, Vandergrift 25, Tarentum 26.
DE RUE BROTHERS: Dunkirk, N. Y., 16, Fredonia 17, Sherman 18, Westfield 19.
DUMONT'S, FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—indefinite.
EVANS, GEORGE: Streator, Ill., 21.
FIELD'S, AL. G. (Edward Conrad): Pensacola, Fla., 16, Mobile, Ala., 17, Hattiesburg, Miss., 18, Meridian 19, Jackson 21, Yazoo City 22, Greenville 23, Vicksburg 24, Natchez 25, Baton Rouge, La., 26, New Orleans 28-Nov. 2.
O'BRIEN'S, NEIL: Kansas City, Mo., 13-19.
PRIMROSE AND DOCKSTADER: Frederick, Md., 16, Hagerstown 17, Chambersburg, Pa., 18, Cumberland, Md., 19.

BURLESQUE-EASTERN WHEEL.

AL. REEVES'S: Rochester, N. Y., 14-19, Syracuse 21-26.
AMERICAN BEAUTIES (Ed. E. Daley): Kansas City, Mo., 13-19, Omaha, Neb., 20-26.
BEAUTY, YOUTH AND FOLLY (W. Y. Jennings): Buffalo, N. Y., 14-19, Rochester 21-26.
BEHMAN (Jack Singer): Boston, Mass., 14-19, Springfield 21-23, Albany, N. Y., 24-26.
BEN WELCH'S (Jacob Lieberman): Toledo, O., 13-19, Chicago, Ill., 20-26.
BON TONS (Jesse Burns): New York city 7-19, Bridgeport, Conn., 24-26.
BOWERY (Geo. H. Hargis): Philadelphia, Pa., 14-19, Baltimore, Md., 21-26.
COLLEGE GIRLS (Max Spiegel's): Brooklyn, N. Y., 14-19, Hoboken, N. J., 21-23, Paterson 24-26.
COLUMBIA (Frank Burns): Hoboken, N. J., 14-16, Paterson 17-19, Newark 21-26.
CRACKER JACKS (Bob Manchester): Bridgeport, Conn., 17-19, Providence, R. I., 21-26.
DAZZLERS (Chas. B. Arnold): Brooklyn, N. Y., 14-19, New York city 21-26.
DINKINS STOCK (Sol. Meyers): New Orleans, La.—indefinite.
DREAMLANDS (Dave Marion): Providence, R. I., 14-19, Boston, Mass., 21-26.
GAIETY GIRLS: Philadelphia, Pa., 14-19, New York city 21-Nov. 2.
GAY MASQUERADERS (M. Messing): Baltimore, Md., 14-19, Washington, D. C., 21-26.
GINGER GIRLS (Manny Rosenthal): Paterson, N. J., 14-16, Hoboken 17-19, Philadelphia, Pa., 21-26.
GIRLS OF THE GREAT WHITE WAY (Dave Gordon): St. Louis, Mo., 13-19, Kansas City 21-26.
GIRLS FROM HAPPYLAND (Lou Hurtig): Cincinnati, O., 14-19, Louisville, Ky., 21-26.
GOLDEN CROOKS (James Fulton): Boston, Mass., 14-19, New York city 21-26.
HARRY HASTINGS: Louisville, Ky., 14-19, St. Louis, Mo., 21-26.
JOLLY FOLLIES (Al. Rich): New York city 14-19, Paterson, N. J., 21-23, Hoboken 24-26.
KNICKERBOCKERS (Louis Robie): Detroit, Mich., 13-19, Toronto, Can., 21-26.
LOVE MAKERS (Sam Howe): Chicago, Ill., 13-19, Detroit, Mich., 20-26.
MERRY-GO-ROUNDERS (Ledler-Bratton Co.): Montreal, Can., 14-19, Albany, N. Y., 21-23, Worcester, Mass., 24-26.
MERRY WHIRL (Louis Epstein): Chicago, Ill., 13-19, Cincinnati, O., 20-26.
MIDNIGHT MAIDENS (W. S. Clark): Albany, N. Y., 14-16, Worcester, Mass., 17-19, Boston 21-26.
MOLLIE WILLIAMS (Phil Isaacs): Springfield, Mass., 14-16, Albany, N. Y., 17-19, Brooklyn 21-26.
QUEENS OF PARIS (Joseph Howard): Cleveland, O., 14-19, Toledo 21-26.
ROBINSON CRUSOE GIRLS (Sam Robinson): Chicago, Ill., 20-26.
ROSE SYDELL (W. S. Campbell): New York city 14-19, Brooklyn, N. Y., 21-26.
RUNAWAY GIRLS (Peter S. Clark): Syracuse, N. Y., 14-19, Montreal, Can., 21-26.
SOCIAL MAIDS (Robt. Cohn): Pittsburgh, Pa., 14-19, Cleveland, O., 20-26.
STAR AND GARTER (Dave Rose): Omaha, Neb., 13-19.
TAXI GIRLS (Louis Hurtig): Washington, D. C., 14-19, Pittsburgh, Pa., 21-26.
TROCADEROS (Frank Pierce): Toronto, Can., 14-19, Buffalo, N. Y., 21-26.
WINNING WIDOWS (Jacob Goldenberg): Baltimore, Md., 14-19, Washington, D. C., 21-26.
WORLD OF PLEASURE (Dave Gordon): Newark, N. J., 14-19, Philadelphia, 21-26.

BURLESQUE-WESTERN WHEEL.

AMERICAN (Eddie Miner): St. Paul, Minn., 13-19.
AUTO GIRLS (Teddy Simonds): Newark, N. J., 14-19, Paterson 21-23, Scranton, Pa., 24-26.
BIG REVIEW (Henry P. Dixon): Cincinnati, O., 13-19, Chicago, Ill., 20-26.
BOHEMIANS (Al. Lubin): Toronto, Can., 14-19, Buffalo, N. Y., 21-26.
CENTURY GIRLS (Walter Greaves): Kansas City, Mo., 13-19, St. Louis 20-26.
CHERRY BLOSSOMS (Max Armstrong): Milwaukee, Wis., 13-19, Minneapolis, Minn., 20-26.
DAFFYDILLS (Arthur Muller): Louisville, Ky., 13-19, Indianapolis, Ind., 20-26.
DANDY GIRLS (Charles F. Cromwell): Omaha, Neb., 13-19, Kansas City, Mo., 20-26.
DANTE'S DAUGHTERS (Chas. Taylor): Boston, Mass., 14-26.
FOLLIES OF THE DAY (Barney Gerard): St. Louis, Mo., 13-19, Louisville, Ky., 20-26.
GAY WIDOWS (Louis Oberworth): Chicago, Ill., 13-19, Milwaukee, Wis., 20-26.
GIRLS FROM JOYLAND (Sim Williams): New York city 14-19, Boston, Mass., 21-Nov. 2.
GIRLS FROM MISSOURI (L. Talbot): Omaha, Neb., 20-26.
GIRLS FROM RENO (James Madison): Philadelphia, Pa., 14-19, Brooklyn, N. Y., 21-26.
HIGH LIFE IN BURLESQUE (Chas. Falke): Brooklyn, N. Y., 14-19, Newark, N. J., 21-26.
JARDIN DE PARIS (Leo Stevens): Buffalo, N. Y., 14-19, Scranton, Pa., 21-23, Paterson, N. J., 24-26.
LADY BUCCANEERS (H. M. Strouse): Boston, Mass., 7-19, New York city 21-26.
MERRY MAIDENS (Edw. Schaefer): New York city 14-19, Brooklyn, N. Y., 21-26.
MISS NEW YORK, JR. (W. F. Fennessy): Harrisburg, Pa., 16, Altoona 17, Johnstown 18, McKeesport 19, Cleveland, O., 21-26.
MONTE CARLO GIRLS (Tom Sullivan): Brooklyn, N. Y., 14-19, New York city 21-26.
MOULIN ROUGE: Baltimore, Md., 14-19, Washington, D. C., 21-26.
ORIENTALS (W. Cameron): New York city 14-19, Philadelphia, Pa., 21-26.
PACEMAKERS (B. B. Patton): Paterson, N. J., 14-16, Scranton, Pa., 17-19, Philadelphia 21-26.
QUEENS OF THE FOLIES BERGERE (Connihan and Shannon): Detroit, Mich., 14-19, Toronto, Can., 21-26.
ROSE BUDS (Lew Livingston): Minneapolis, Minn., 13-19, St. Paul 20-26.
STARS OF STAGELAND (Wm. Dunn): Philadelphia, Pa., 14-19, Baltimore, Md., 21-26.
TIGER LILIES (James Weedon): Cleveland, O., 14-19, Cincinnati 21-26.
WATSON'S (Dan Guggenheim): Chicago, Ill., 13-19, Detroit, Mich., 21-26.
WHIRL OF MIRTH (Robt. Gordon): Washington, D. C., 14-19, Allentown, Pa., 21, Reading 22, Harrisburg 23, Altoona 24, Johnstown 25, McKeesport 26.
YANKEE DOODLE GIRLS (Alex. Gorman): Indianapolis, Ind., 13-19, Chicago, Ill., 20-26.
ZALLAH'S OWN (Harry Thompson): Scranton, Pa., 14-16, Paterson, N. J., 17-19, New York city 21-26.

BANDS.

SOUSA: Rochester, Minn., and Red Wing 16, Minneapolis 17, St. Paul 18, Eau Claire, Wis., 19, Duluth, Minn., 20, Hancock, Mich., 21, Calumet 22, Ishpeming and Marquette 23, Escanaba and Menominee 24, Appleton, Wis., and Oshkosh 25, Milwaukee 26, Chicago, Ill., 27, Laporte, Ind., and Elkhart 28, Benton Harbor, Mich., and So. Bend, Ind., 29, Kalamazoo, Mich., and Battle Creek 30, Grand Rapids 31, Coldwater and Jackson Nov. 1, Norwalk, O., and Lorain 2.
THOMAS ORCHESTRA: Chicago, Ill., 18, 19.

CIRCUSES.

BARNES, AL.: Albuquerque, N. Mex., 16, Socorro 17, Las Cruces 18, El Paso, Tex., 19.
BARNUM AND BAILEY: Gainesville, Tex., 16, Sherman 17, McKinney 18, Greenville 19.
BUFFALO BILL AND PAWNEE BILL: Valdosta, Ga., 16, Lake City, Fla., 17, Gainesville 18, Ocala 19.
DOWNIE AND WHEELER: Grottoes, Va., 16, Shenandoah 17, Riverton 18.
GOLLMAR BROTHERS: Watonga, Okla., 16, Chandler 17, Sapulpa 18, Weleetka 19, Holdenville 21.
HAGENBECK-WALLACE (R. E. Wallace): Carrollton, Mo., 16, Brookfield 17, Macon 18, Louisiana 19.
HONEST BILL'S: Pratt, Mo., 16, Parkville 17, Edwardsville, Kan., 18, Bonner Springs 19.
101 WILD WEST (Miller Bros. and Arlington): Russell, Ark., 16, Conway 17, Newport 18, Batesville 19.
RINGLING BROTHERS: Jacksonville, Fla., 16, Waycross, Ga., 17, Savannah 18, Augusta 19.

MISCELLANEOUS.

BAKER-TANGLEY (Chas. E. Walsh): Corning, N. Y., 14-19, Ithaca 21-26, Cortland 28-Nov. 2.
CALVE, EMMA: Providence, R. I., 18, Boston, Mass., 20.
GAMBLE, ERNEST, CONCERT PARTY: Wabash, Ind., 16, Huntington 19, Big Rapids, Mich., 21, So. Bend, Ind., 22, Lexington, Mo., 23, Boonville 24, St. Louis 25, Albany 28, Corydon, Ia., 31, Seymour Nov. 1, New Providence 6.
HOUSTON, HENRY, MAGICIAN: Colombo, Ceylon, 1-31.
HOWE, LYMAN H., TRAVEL FESTIVAL: Grand Rapids, Mich., 19, 20.
KELLERMANN, ANNETTE (William Morris): Wilkes-Barre, Pa., 14.
NEWMAN, C. A. GEORGE: Bowdle, S. Dak., 16, 17, Selby 18, New England, N. Dak., 20, 21.
QUEEN AND CRESCENT SHOWS: Shubuta, Miss., 16-19.
RAYMOND, THE GREAT (Maurice F. Raymond): Winnipeg, Can., 14-19.
ROUCLERE, HARRY AND MILDRED: N. Sydney, C. B., Can., 18, 19, Bahama Islands 25-Nov. 3.
SPALDING, ALBERT: New York city 20.
THURSTON (Jack Jones): Buffalo, N. Y., 14-19, Youngstown, O., 21-26, Cleveland 28-Nov. 2.

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MOTION PICTURES

COMMENTS AND SUGGESTIONS

TWO exhibitors had theaters within a stone's throw of each other; one succeeded and the other failed, and the one who failed was at a loss to account for the success of his competitor. He went about with a long face and bored his friends by futile complainings about hard luck. They were futile and they were senseless because the man was not a victim of hard luck at all. It happened that he did not know his business, whereas his prosperous neighbor was made of different stuff. A genial smile brightened his features as he stood at the door of his theater, enjoying the comfortable feeling born of a full house. The smile bespoke efficiency, the frown inefficiency. Hard luck—rubbish!

* * * *

Mind you, these two men started with equal opportunities. One house was no more attractive than the other, and they had the same community from which to draw patrons. The man who made money used his brains; the man who lost money let the theater run itself. That was the difference, and it is the difference that is dividing the woolly sheep from the masterful goats every day. A man who intends to make a livelihood out of a motion picture house need not expect to give his brains a vacation. There is plenty of scope for all he possesses and more too, sometimes.

* * * *

Programmes compiled in a hit and miss fashion are going to miss more often than they hit, and the dispiriting sight of a crowd always passing and never stopping will trouble the soul of the perplexed exhibitor. If he wakes up before it is too late he can give the man on the next block a few uneasy moments. These are some of the things he must wake up to. A motion picture audience, save in rare instances, is drawn from the population living within walking distance of the theater. People are not going to pay a five-cent fare to see a ten-cent show. The proportion isn't right. Failure or success, then, depends upon the ability of the exhibitor to please the occupants of his own immediate neighborhood. No doubt there exists a public somewhere for every picture that is manufactured, but that doesn't mean that the film deserves a place in every programme. Just as a theater devoted to the legitimate drama, or to stock develops an individual character, that the wise manager seeks to maintain, so must a motion picture house represent a certain quality of entertainment. The successful manager finds out what his particular public enjoys and then gives it to them six days a week, or perhaps seven. He takes pains not to give them what they don't want.

ABBE FARIO'S DEATH
Scene from "Monte Cristo," Released by the Selig Company Oct. 14

* * * *

The failure I referred to a little way back, happened because the man never advanced beyond the "pictures are pictures" attitude, and so long as he showed a certain number of films every week he thought he was doing all that could be expected. The man had no imagination. His smiling neighbor had, and he used it after this fashion. Night after night he studied his audience. That sounds trite, but none the less he did it, and it was not long before he could tell whether a picture was getting over strong or falling flat. He noticed that the refined element in his audience predominated and made a bid for their continued favor. He saw to it that the theater always was scrupulously neat; he bought uniforms for the attendants, because he figured that in the end it would pay, and more than all else he selected the right films. He studied his public, he acted on what he learned, and now he wears that perpetual smile so aggravating to the man who shrugged his shoulders and said, "Pictures are only pictures." Sure enough "pictures are only pictures"—and sure enough, too, a dub is only a dub.

* * * *

A writer of motion picture scenarios, who deserves to be classed among the best, has written a letter to THE MIRROR urging that the names of photoplay authors be included in the reviews of films. He requests that his identity be withheld, but we are going to take the liberty of printing a part of his letter, believing that it will interest other writers. Perhaps they, too, have a desire to share censure along with credit, rather than retain inglorious security by not being known.

* * * *

The argument of the writer is substantially this. He contends that by following some regular form, whereby the name of the author appeared after the title of each picture, THE MIRROR'S policy of encouraging serious effort by giving credit or placing blame just where it belongs, would be materially furthered. Furthermore, he argues, such a practise must make the criticisms much more complete. That the author has no reason to expect unvaried praise is well indicated in the closing paragraph of the letter that reads:

"In making this suggestion I am not endeavoring to secure any personal advertising, or more than such credit as is universally given in critical comments on all other forms of dramatic and literary productions. In fact, the criticisms of several of my recent photoplays have been decidedly unfavorable, and, in each instance, as it happened, it was the *story* which failed to please the reviewer, and the blame should have been put, specifically, where it belonged—on the author."

* * * *

Altogether this is an interesting request deserving of consideration, and in a measure The Film Man heartily agrees with the writer of the letter. Anyone who conceives and develops a photoplay of merit should be given credit for his achievement along with the producer and the actors. When a film of particular worth is shown, THE MIRROR is not averse to mentioning the author as readers of the Reviews may have noticed. But to make a hard and fast rule whereby the name of the author shall invariably follow the title of the play—well that is different.

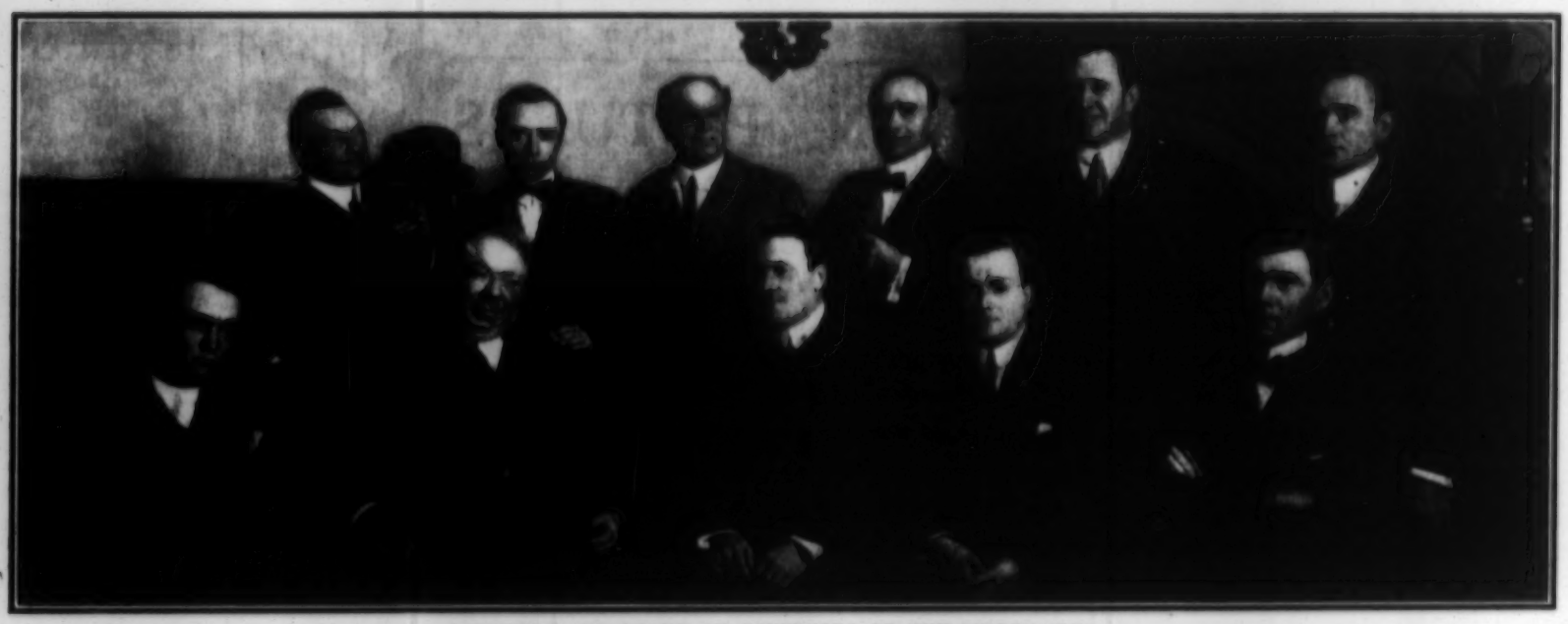
* * * *

Perhaps we are doing the authors an injustice, but frankly it seems that many of them supply woefully thin ideas for the directors to dress up as best they can, and not infrequently a film is made passably interesting by reason of attractive settings and skilled acting. Truthfully speaking, then, such pictures are not in the main by the writers of the script, and there is no reason why they should be given particular prominence. From our angle of vision it appears that better arguments might be advanced for acquiring the habit of mentioning the director's name, always excepting the authors of marked individuality, among whom our correspondent may be classed. Apparently most of the producers hold the same view, for it is the exception rather than the rule when they place stress on the name of the author.

THE FILM MAN.

FLORENCE BARKER
Playing Leads with the Universal

MARC MACDERMOTT
Clever Character Actor Returning from England with Edison Players



OFFICERS AND BOARD OF GOVERNORS OF THE SCREEN CLUB

Seated, Left to Right: C. A. Willat, Treas.; John Bunny, 1st Vice-Pres.; King Baggot, Pres.; Calder Johnstone, Cor. Sec.; Harry R. Raver, Rec. Sec. Standing, Left to Right: C. J. Williams, Herbert Brescon, Lawrence McGill, Oscar C. Apfel, Tefft Johnson, William Robert Daly

UNIVERSAL MEN MEET.

Number of Films to Be Increased from Twenty-one to Twenty-eight a Week.

At a two-day convention of representatives of exchanges handling the Universal Film Manufacturing Company's products, held in Chicago Oct. 4 and 5, it was decided to increase the number of films from twenty-one to twenty-eight a week. This decision and a general demand for two and three reel subjects were the most important features of the meetings.

The convention opened Oct. 4, with President Carl Laemmle presiding. Joe Engel delivered the principal speech and was toastmaster at the banquet the following night, when P. A. Powers made the chief address. Representatives of Universal exchanges in the following cities attended the convention: Chicago, Boston, Baltimore, San Francisco, Los Angeles, Calgary, Toronto, Montreal, Vancouver, Regina, Winnipeg, Indianapolis, Louisville, Cincinnati, Atlanta, New Orleans, Detroit, Philadelphia, Wilkes-Barre, Pittsburgh, Portland, Ore.; Minneapolis, Omaha, Des Moines, Butte, Seattle, Albany, Denver, Salt Lake City, Dallas, Toledo, New York, St. Louis, Kansas City, Cleveland, Buffalo and Washington, D. C.

PICTURES TO WIN BRIDE.

Western Cow-Puncher is Going to Give the Girls a Chance to See What He Looks Like.

According to a report from Cheyenne, Wyo., Hugh Clarke, rancher, cow-puncher and broncho-buster, is going to use motion pictures to secure a bride. Hugh pleads a shy nature that prevents his winning the coveted blonde—he has a preference for blondes—but believes that if his manly physique is shown in motion pictures some young woman will take a fancy to him and offer to become his bride.

"I want a classy looking little blonde for a wife," declared the big rancher. "She can have anything in the world she wants, so she'll live out on my ranch and get up at five o'clock and get me a breakfast. There's horses and automobiles for her to play with. She can ride all day long.

"Bronchos and women are sort of different in the 'breaking in,'" soliloquized Hugh. "Bronchos are busted by force and courage, but with women I guess it's love and courage that win the game. I can face old Steamboat or any other outlaw horse in the State, but when it comes to a little blonde girl, well——

"So far as I can make out, the rules of the matrimonial game are, first, love; then a license, and afterward marriage. The first is dead easy. The second is worth $2, I suppose, but the last requirement is awful."

TEDDY ON BROADWAY.

The motion pictures of Roosevelt, prepared by the General Film Publicity and Sales Company, are one of the nightly attractions on Broadway. That the leader of the Progressive party may be well advertised a sheet has been suspended over Broadway at Forty-fifth Street, where it cannot fail to attract the attention of passers-by. The glare of the Great White Way lessens the distinctness of the Rooseveltian pictures, but with a little patience it is not difficult to guess what they are about. Teddy surrounded by a cheering crowd is the oft repeated subject. By way of variation, some of Roosevelt's familiar promises are thrown on the screen.

EXHIBITORS GET TOGETHER.

Organizations are Formed in Newark, N. J., and New Haven, Conn.

Exhibitors have organized in Newark, N. J., and a movement is on foot to bring about an active organization in the State of Connecticut. At a meeting in Newark on Oct. 3, called by State Organizer W. S. Martin, thirty exhibitors were present and a permanent organization was the result. These officers were elected: F. C. Young, president; Joseph Stern, vice-president; W. H. Meier, treasurer; C. J. Housenauer, secretary.

On the same day exhibitors of New Haven, Conn., formed the Motion Picture Exhibitors' League of New Haven and elected the following officers: John Gentile, president; John J. Cannon, vice-president, and Mr. Fahy, treasurer. It is the intention of the New Haven association to interest exhibitors of other Connecticut cities in forming a State league to be affiliated with the national body. The immediate object of the New Haven association is to force the candidates up for election in November to express themselves on the question of Sunday opening.

PASTOR INTRODUCES PICTURES.

A Varied Programme to Replace Sunday Night Service in Congregational Church.

Rev. Dr. John Faville, pastor of the Congregational Church in Appleton, Wis., is going to run the risk of offending the more conservative part of his congregation, but he has the courage of his convictions and will act accordingly. Attendances at the Sunday night services have not been all that they should be, according to Rev. Dr. Faville, so he plans to combine popularity with a beneficial influence. Motion pictures dealing with popular subjects will in the future replace the regular order of service. The pastor broke the news to his congregation by preaching a sermon on "Religious Possibilities of Moving Pictures."

STAGE CELEBRITIES IN PICTURES.

The Famous Players Film Company, of which Adolph Zukor is president, is making arrangements for the presentation of many well-known actors and actresses in motion pictures. They will appear before the camera in parts they have made famous.

Some notable pictures are in preparation now and more will be prepared during the coming Winter. The company plans to book the pictures throughout the country in theaters visited by traveling companies.

UNIVERSAL FEATURES GETS ECLAIR.

The Universal Features has secured the exclusive right to exploit in North America all feature subjects made by the Eclair Company of Paris. During the past few months the firm has released such popular subjects as Zigomar, Redemption, Glass Coffin, Auto Bandits of Paris, Tom Butler, and The Mystery of the Bridge of Notre Dame. Each week a two or three reel subject made by the Eclair Company or some equally well-known manufacturer will be released.

"RICHARD III" FILM RELEASED.

After several months of preparation the M. B. Dudley Amusement Company released the Richard III picture on Oct. 15. A Broadway house has been secured for several weeks and Frederick Warde, who played the leading part in the picture, will give a lecture before the curtain.

"CRYSTAL" GETS ANOTHER WELL-KNOWN ACTOR.

Another sterling actor who has made a name for himself in the theater has joined the ranks of the photoplayers. He is none other than Chester Barnett, and will appear exclusively in Crystal films. Mr. Barnett has appeared under the personal direction of David Belasco, supporting Frances Starr in The Rose of the Rancho. He was also a member of Ben Greet's company, portraying leading Shekespearean roles. For two years he has played the boy musician in The Climax.

PICTURES FOR PRISONERS.

Motion pictures, selected no less for their moral than their entertaining qualities, will be shown at the workhouse in Canton, O. It is claimed by those behind the venture that photoplays may be made a valuable influence in reforming prisoners. The programmes will include a liberal supply of comedies, in accordance with the belief that clean humor tends to produce moral and physical health.

DISPUTE OVER "BISON" ENDED.

The litigation between the New York Motion Co., and the Universal Film Manufacturing Co., over the use of the name "Bison" has been ended on terms highly satisfactory to the former concern. According to an announcement made yesterday the New York Motion Picture Co. will present Kay-Bee films dealing with spectacular, historical, dramatic, military, frontier and pioneer subjects. The films will be released every Friday. For relinquishing its claim to the name "Bison" the New York Motion Picture Co. receives in return the termination of all litigation. A. Kessel, Jr., Chas. O. Baumann, Fred. J. Balshofer, and Thomas H. Ince will remain in their employ.

WITH THE FILM MEN.

Charles H. Weston is directing comedies for Majestic. He is an old theatrical man having been with Maude Adams, and several other stars. More recently he has been directing "Bison 101" pictures.

George Terwilliger has returned from a long rest in the mountains and taken the position of scenario editor with Lubin.

The location of the western Essanay Company at Niles, Cal., is ideal according to President George H. Spoor, who has just returned from there.

Sol. L. Lesser, of the Golden Gate Film Exchange, Seattle, spent a few days in New York last week in consultation with the officials of the Film Supply Company. He uses more films than any other customer of the Film Supply Co.

Almost every week sees another newspaper recruit for motion pictures. F. C. Gunning is the latest. He is in charge of the publicity of the Universal Features Company.

William Haddock, of Eclair, is in Boston on business for the company. On his return to New York he will leave for California to make arrangements for an Eclair western company.

F. J. B.

STUDIO GOSSIP.

WILLIAM C. DOWLAN, who formerly played leads with the Belasco stock company in Los Angeles, Cal., is now connected with the Universal Coast studio under the direction of Milton H. Fahrney.

THE Lubin Company, under the management of General Director Barry O'Neil, have returned to the home plant in Philadelphia. They report a glorious Summer up at Cape Elizabeth, Portland, Maine, and did excellent work on seacoast pictures. There were 31 people in the organization which was housed in cottages in the fishing village for thirteen weeks.

ANNE SCHAEFFER'S brown sweater again is a familiar object along the Santa Monica rialto. She has returned to the western Vitagraph studio after her annual visit home.

UNDER the direction of Arthur D. Hotaling the Lubin Comedy company has gone to Jacksonville, Fla. for the Winter. A studio will be built for the company and every advantage will be provided for making pictures with the southern atmosphere. Most of the old company have been retained including May Hotely, George Reehm, Walter H. Stull and the two Misses Ne-Moyers. There are 26 people in the organization.

STELLA RAZETO, of the Kinemacolor Company, whose picture appears on another page, is an actress of considerable experience and rare charm. Before joining the Kinemacolor forces she was a valuable member of the Majestic Company. Of late her work has attracted much favorable comment.

HOBART BERWORTH, one of the leading lights of the Selig acting force, again is posing, having ceased to direct. "One cannot do both," says Berworth.

THE Edison Players, who have been making pictures in England under the direction of Ashley Miller, sailed for this country last Saturday.

THE battleships anchored in the Hudson River are providing plenty of material for the producers of motion pictures. Last week a drama was staged on the Arkansas and before the ships leave New York they will be further utilized as a background for photoplays.

JOHN E. REARDON and C. W. Shults, owners of the Gem, City and Star Theaters of Little Falls, N. Y., are in New York on a visit to the New York exhibitors. They are members of Local No. 2, Utica, and they report progress to the effect that nearly fifty exhibitors have joined that local within the past two months. They have made a special trip to New York for the purpose of getting information for the betterment of the members of the League and also to make preparations for the up-State locals with reference to the ball.

THE KALEM COMPANY, under the direction of K. Buell, reached Jacksonville on the 3rd, and is again quartered in its former home on the St. Johns River. Those in the company are Anna Neilson, Miriam Cooper, Margaret Coutount, Mrs. Coutount, Guy Combes, Hal Clements, Henry Hallam, Strome Boyd, Jr., Sam Stillwell, Jesse Falano, Lynn Dowling, and Mr. and Mrs. Earl Brabburry. The latter couple were married just prior to the departure of the company for the South.

THE LUBIN COMPANY, under the direction of Arthur D. Hotaling, arrived in Jacksonville on the 6th, and work has already begun. The grounds and clubhouse formerly occupied by the Florida Yacht Club have been leased. The tract contains several acres and has a good water front and docking facilities. A spacious glass studio will be built, in addition to other improvements, and electrical appliances will be installed for night work in the studio. Those composing the company are: Arthur D. Hotaling, Mae Hotely, George Rheem, Ella Brenner, Walter Stull, Frances Ne Moyer, Marguerite Ne Moyer, Robert Burns, Violet Adams, Catherine Healy, Leola May, Julia Calhoun, William Hopkins, Benjamin Smyth, Bailey Peacock, Jack Ridgeway, Raymond McKee, and Garry L. Hotaling, photographer.

MUTUAL FILM CORPORATION.

Monday, Oct. 21.

(Keystone) The Ambitious Butler. Com.
(Keystone) The Flirting Husband. Com.

Wednesday, Oct. 23.

(Broncho) The Story of the Savage Modoc Mine. Dr.

Friday, Oct. 25.

("101" Bison) (N. Y. M. P. Co.) The Colonel's Ward. Two reels. Dr.

UNIVERSAL COMPANY RELEASES.

Sunday, Oct. 20.

(Rex) Leaves in the Storm. Dr.
(Crystal) Bella's Beaux. Com.
(Crystal) The Only Woman In Town. Com.
(Eclair) The Old Professor. Dr.
(Eclair) The Sulphur Industry in Sicily. Edu.

Monday, Oct. 21.

(Imp) The Pickaninnies and the Watermelon. Com.
(Nestor) Betty's Bandit. Dr.
(Cham.) Thy Will Be Done. Dr.

Tuesday, Oct. 22.

(Gem) The Woman in White. Two reels. Dr.
(Bison) Hunted Down. Dr.
(Eclair) The Homecoming. Dr.

Wednesday, Oct. 23.

(Powers) The Skeleton
(Powers) New Messina.
(Nestor) The Border Parson. Dr.
(Univ.) The Animated Weekly. Top.

Thursday, Oct. 24.

(Rex) A Kentucky Feud. Dr.
(Imp) King, the Detective, and the Smugglers. Dr.
(Eclair) Making Uncle Jealous. Com.

Friday, Oct. 25.

(Victor) The Angel of the Studio. Dr.
(Powers) Just a Woman. Dr.
(Nestor) The Lady Barber of Roaring Gulch. Com.

Saturday, Oct. 26.

(Bison) Trapper Bill, King of Scouts. Two reels. Dr.
(Imp) Joe, the Pirate.
(Imp) Early in the Morning. Com.
(Milano) Kelly Goes to War. Com.
(Milano) A Three-Cornered Wedding Journey. Com.

LICENSED FILM RELEASES.

Monday, Oct. 21.

(Bio.) The One She Loved. Dr.
(Cines) The Lion Tamer's Revenge. Dr. Two-reel special.
(Edison) Kitty at Boarding School. Com.
(Edison) Mother Goose in a Sixteenth Century Theater. Com.
(Kalem) The County Fair. Dr.
(Lubin) Just Maine Folks. Dr.
(Pathe) Pathe's Weekly No. 43. Top.
(Selig) A Sad Devil. Com.
(Vita.) Four Days a Widow. Com.-Dr.

Tuesday, Oct. 22.

(Edison) At the Masquerade Ball. Dr.
(Ess.) The Tomboy of "Bar Z." Dr.
(Cines) Ascoli Piceno, South Italy. Sc.
(Cines) The Invited Guest. Com.
(C. G. P. C.) The End of Louis XI. Hist. Dr.
(C. G. P. C.) Old Toledo. Sc.
(Lubin) In the Service of the State. Dr.
(Selig) So-Jun-Wah and the Tribal Law. Dr.
(Vita.) The Spirit of the Range. Dr.

Wednesday, Oct. 23.

(Edison) At Home in the Water. Sports.
(Edison) The Boy Rangers. Com.
(Eclipse) In the Ossan Valley, Pyrenees, France. Sc.
(Eclipse) Making Briar Pipes. Ind.
(Eclipse) A Persistent Fly Swatter. Com.
(Ess.) Bringing Father Around. Com.
(Kalem) The Peril of the Cliffs. Dr.
(Pathe) The Simple Life. Com.
(Selig) Tempted by Necessity. Dr.
(Vita.) Scenes of Irish Life at Dublin. Edu.
(Vita.) An Expensive Shine. Com.

Thursday, Oct. 24.

(Bio.) The Painted Lady. Dr.
(Ess.) The Thrifty Parson. Com.
(Lubin) The Old Chess Players. Com.-Dr.
(Melies) A Son's Example. Dr.
(Pathe) Little Raven's Sweetheart. Dr.
(Selig) The Awakening. Dr.
(Vita.) The Toymaker. Dr.

Friday, Oct. 25.

(Edison) The Affair at Ravnor's. (Fourth Story of the Series of "What Happened to Mary.") Dr.
(Ess.) Sunshine. Dr.
(C. G. P. C.) Tom Thumb. Trick.
(C. G. P. C.) The Hermit Crab. Science.
(Kalem) The Girl in the Caboose. Dr.
(Kalem) New York Public School Drills and Dances. Edu.
(Lubin) The Noodle Industry. Ind.
(Lubin) Down with the Men. Com.
(Selig) Getting Atmosphere. Com.
(Selig) The Biwa Canal and Shooting the Rapids at Katsuragwa, Japan. Edu.
(Vita.) Faithful Unto Death. Dr.

Saturday, Oct. 26.

(Edison) Young Mrs. Eaton. Dr.
(Ess.) The Ranch Girl's Trial. Dr.
(Cines) A Turn of Fortune. Dr.
(Kalem) Death Valley Scotty's Mine. Dr.
(Lubin) The Forest Ranger. Dr.
(Pathe) The Light That Failed. Dr.
(Vita.) In the Furnace Fire. Dr.

FILM SUPPLY RELEASES

Sunday, Oct. 20.

(Mal.) Captain Ben's Yarn. Dr.
(Than.) Petticoat Camp. Com.

Monday, Oct. 21.

(Amer.) The Best Man Wins. Dr.
(Comet) She Married a Hero. Com.

Tuesday, Oct. 22.

(Mal.) Love and War. Dr.
(Gau.) A Country Scandal. Com.-Dr.
(Than.) Through the Flames. Dr.

Wednesday, Oct. 23.

(Amer.) The Way of the Transgressor. Dr.
(Gau.) Gaumont's Weekly, No. 33. Top.
(Rell.) Johnny on the Spot. Com.
(Rell.) How Jack Won Out. Com.
(Solax) The High Cost of Living. Dr.

Thursday, Oct. 24.

(Amer.) The Wooers of Mountain Kate. Dr.
(Gau.) Love and Calino Marries a Suffragette. Com.

Friday, Oct. 25.

(Lux) Stick It, John. Com.
(Lux) All Through a Five Pound Note. Com.
(Solax) The Idol Worshipper. Com.
(Than.) In a Garden. Dr.

Saturday, Oct. 26.

(Great N.) (Title not reported.)
(Rell.) The Wireless Miracle. Dr.
(Gau.) (Title not reported.)
(Comet) The Mule Ranch Mystery (Western). Dr.

LITIGATION ENDS

BISON vs. UNIVERSAL

New York Motion Picture Co.

NOW PRESENTS

"KAY-BEE" FILMS

Spectacular Historical and Dramatic Military, Frontier and Pioneer subjects—all in two-reel features, released regularly every FRIDAY.

Every Picture a Headliner

"Kay-Bee" stands for Kessel and Baumann, and Kessel and Baumann stands for Quality.

WHO WINS?

NEW YORK MOTION PICTURE COMPANY has settled its litigation with Universal Film Manufacturing Company, the terms of which are a matter of great satisfaction to New York Motion Picture Company.

Owing to the fact that the Universal Company persisted in selling films under the name of "Bison" and threatened to sell films under the name "101 Bison," which were not made by the New York Motion Picture Company, confusion resulted, and New York Motion Picture Company had decided to discontinue the use of that name, and to make films of the well-known Kessel and Baumann quality under the name "*Kay-Bee*" films, in order that the public might again know that our trademark was a guarantee of super quality, and free from imitation.

At this psychological moment the Universal Company made the startling offer to cease all litigation and harassing tactics, if we would give to that Company our right to use the name "Bison" and "101 Bison," and would also pay to them a sum of money in liquidation of a cash indebtedness that they claimed.

New York Motion Picture Company never doubted for a moment that it would obtain a complete victory over the Universal Company in all litigation commenced by that Company, as, in fact, it has so far done.

The Universal Company in all litigation claimed title to all of the valuable properties of New York Motion Picture Company, and sought to obtain them, and also restrain Messrs. Kessel and Baumann and their associates from employing their abilities in the motion picture field in competition with Universal Company.

The settlement, therefore, reduces itself to this: That New York Motion Picture Company GIVES THE UNIVERSAL COMPANY SOMETHING THAT IT DID NOT WANT, the "Bison" trade name.

In addition to this, the cash paid by New York Motion Picture Company to Universal Company is less than the cost of litigation would be.

New York Motion Picture Company RECEIVES IN RETURN the termination of all litigation and harassment of the Universal Company, ALL OF ITS VAST PROPERTIES IN CALIFORNIA AND IN NEW YORK CITY, and the undisputed right TO EMPLOY THE TALENTS OF MESSRS. A. KESSEL, Jr., CHAS. O. BAUMANN, FRED J. BALSHOFER, THOS. H. INCE, Director, CHAS. KESSEL and "Doc" C. A. Willat, and their complete staff of artists, in turning out the best pictures in the world, UNDER THE NAME OF "KAY-BEE" FILMS.

New York Motion Picture Company presents to Universal Company ten feet of title, and keeps for itself nine hundred and ninety feet of Kessel and Baumann combination quality.

WHO WINS?

"AS YOU LIKE IT"

IS SEEN IN PICTURES

As You Like It (Vitagraph, Oct. 7).—The more often motion picture producers do this kind of thing the more praise they will deserve and the more they will get. An announcement of a Shakespearean motion picture is about the most tempting bait that could be dangled before the public that never thinks of entering a picture house, because—well, because it has come to believe that nothing to its liking is to be found there. Talk about Shakespeare, though, and some of these conservative souls may cross the unfamiliar threshold out of curiosity to learn what sort of sacrilege is being committed on the works of their idol. If they do it once it is a fair bet they will do it again, and if they happen to have children in school it is not unlikely that the children will be sent, too, as an inspiration for a budding literary taste. Then praise, backed up by dimes, will come from this unfamiliar quarter, for whatever the shortcomings of motion picture productions of the classics, they are much better than people who know nothing about them suppose.

When As You Like It was shown at the Herald Square Theater one day last week, a number of eyes that have remained closed to motion pictures were suddenly opened. "I never would have believed it possible," said one woman, who looked as though she knew her Shakespeare. "Nor I," echoed her companion, and scattered about the theater were more just like them. They went home to tell their friends about something new, although it was not new at all—not the way they meant—and the producer had added to his circle of possible patrons. To repeat, this kind of work pays and the more it is done, and well done, the more it will pay.

Unfortunately, Shakespeare did not have motion pictures in mind when he wrote As You Like It; otherwise he no doubt would have adhered more closely to the requirements of a dramatic photoplay—unity of scenes and all that. But as it is too late for him to profit by the advice of a scenario editor, it only remains for the producer to take what he has written and in a respectful spirit adapt it to the needs of the camera. Altogether the Vitagraph Company has done this very satisfactorily. No one is going to say that questionable liberties have been taken with Shakespeare, and few will have the courage to admit difficulty in following the story, or keeping the characters straight. Of course they know the story by heart and the characters are as familiar to them as the postman—of course.

This being so, and who can doubt it, the pictorial As You Like It should be a pleasant visualization of the mental pictures aroused by a reading of the play. The necessary omissions in the scenes thrown on the screen will be filled in by the imagination so that gaps will not leave a sense of incompleteness. Such a film must be approached in this spirit if it is to be appreciated at its full value. The test of the adapter is found in the wisdom he has shown in the choice of scenes to be acted and the skill with which he suggests intervening happenings. And right here the version under consideration excels. It requires about an hour for the three reels to be run, approximately one-third of the time needed for a stage production of the play, yet granting the moderate knowledge, before mentioned, nothing essential has been omitted.

Not with dramatic intensity, that could hardly be expected, but with unbroken charm, the story of Rosalind and Orlando is made to run its romantic course. Art has not progressed to a point where the poetry of lines can be more than hinted at through the medium of moving figures, however appropriate their movements, but in the gestures that call familiar words to mind there may be found a genuine delight. Then the ideal settings for a Shakespearian production may give rise to differences of opinion, only minor differences though, and it would be an over-exacting person, indeed, who found serious fault with those shown in this film. Generally they carried a Shakespearean atmosphere, which made one incongruity all the more surprising. Because it shouldn't have been allowed it is worth mentioning. The shepherd's cote inhabited by Rosalind and Celia in the Forest of Arden has an unmistakably 1912 stairway. This is not finding serious fault, mind you, merely pointing out one of the few defects in an excellent setting and it might have been prevented.

The selection of scenes, then, was satisfactory; the settings were in the main appropriate and it remained for the players to supply convincing performances. Naturally first interest centered in the Rosalind of Rose Coghlan and she played the part with commendable skill, the more commendable in view of the fact that it was her first experience before the camera. Physically, Miss Coghlan is by no means the ideal Rosalind, but she possesses sufficient art to create the requisite impression of charming youth and the nature of a highly strung young woman. Her playing was at all times graceful and suggestive, and she succeeded in giving a delicate touch to the comedy scenes.

Maurice Costello gave a capital performance as Orlando, while Rosemary Theby made a truly beautiful Celia. The following completed an exceptionally efficient cast: Phoebe, Rose E. Tapley; Audry, Kate Price; Duke Frederick, Harry T. Morey; Banished Duke, Tefft Johnson; Jacques, Charles Kent; Touchstone, Frank Currier; Adam, George Ober; Charles, the Wrestler, George C. Randolph; Oliver, Robert Gaillord; Le Beau, James Young; Corin, William Shea; Silvius, James Morrison; Amiens, Frank Mason; William, Hughie Mack; Jacques De Bois, Leo Delany.

In its entirety this production is more than a worthy effort; it is a satisfactory accomplishment that reflects credit on the Vitagraph Company. Shakespearean plays are worth doing and doing well. There is an audience for the artistic as well as the trivial photoplay.

D.

PICTURES IN SCHOOLS.

Exhibition Will Be Given in Brooklyn to Test the Value of the Plan.

Holding to the belief that the day is not far distant when every school will have its motion picture machine, the Brooklyn Teachers' Association will give a special motion picture exhibition at the Brooklyn Training School for Teachers on Oct. 31, and possibly Nov. 1. The idea is to show how pictures may teach literature, history, geography, agriculture, bird and insect life, botany, zoology and chemistry.

Among the pictures to be shown are Hiawatha and Minnehaha, From Moth to Butterfly, Wonders of Plant Life, From Egg to Chick, The Animal Kingdom, showing sea lions, Indian elephants, and the animals trained by Hagenbeck in Hamburg; a model farm in Argentina; On the Bank of the Ganges, Chemical Action Upon Aluminum, Magnesium and Other Metals, and boys at drill at Reedham, England.

HACKETT IN FIRST OF SERIES.

Moving Picture Company Plans to Get Many Stage Celebrities in Moving Picture Productions.

LOS ANGELES, (*Special*).—The execution of contracts last week between Frank C. Egan, on behalf of a large moving picture company, and James K. Hackett, whereby the latter would produce The Bishop's Candlesticks for moving pictures, means the first in the series of photoplays of magnitude. Mr. Hackett as well as other prominent professionals, who will visit the Coast during the coming season, are to appear in moving productions. Mr. Egan's business connections enable him to plan on a large scale. The uplift of the silent drama, dealing with themes, wholesome, human and up-to-date, and the weeding out of all stories depicting morbidness, degeneracy or vice in any form, is the platform upon which Mr. Egan and his associates will build.

Motion pictures are to be introduced in lectures arranged by the Sante Fe Railway Company, in an effort to reduce the number of injuries to employes, which have doubled in the last ten years, despite enforced safety appliances. A safety committee has been organized. The screen will show the 2,000 employes dangerous acts of every day railroad life.

Major J. A. McGuire is assisting Manager Rollin S. Sturgeon at the western Vitagraph studio. The warrior, actor and veteran of many strenuous and peaceful campaigns says: "I should know something of this film game. I have played in nearly all the companies."

The Universal is removing the last of its effects to its new and picturesque location at Oak Crest, in San Fernando valley with foothills, plain and mountains as surroundings. The Imp, Universal, Bison and Nestor companies already are at work there.

There is dissatisfaction among local patrons of Licensed films in that they are given no features and but three reels per programme. The Independent houses are given four releases and features now and then. In consequence Tally's College Theater and the Picture Theater have jumped from Licensed to Independent pictures.

The Garrick Theater, one of the leaders which quarreled with the General Film Company and went to Independent pictures, has returned to the Licensed fold. The Banner has followed suit.

W. E. WING.

LILLIAN RUSSELL BEFORE CAMERA.

Actress Visits Lubin Plant and Poses for Motion Picture—Only Her Husband to See It.

Lillian Russell is going to see herself in moving pictures, but the public will not for the present share this pleasure with the fair Lillian. Her husband, Alexander Moore, says, "No."

Miss Russell and her husband visited the Lubin motion picture plant recently at the invitation of Mr. Lubin. Walking through the studio Miss Russell was impressed with the genuineness of the surroundings. Her husband, who is one of Pittsburgh's wealthy men, thought he would like to have a moving picture of his wife for his own personal use and Barry O'Neil, a director at the Lubin plant and a former director for Miss Russell, took her in hand to "instruct" her in the art of the camera. But the versatile Lillian required little instruction. The cameras were started and she composed her own scenario while they were working.

Mr. Lubin then broached the subject of featuring Miss Russell in a few pictures, and her husband said he would like to think the matter over, so there is still a chance that this was not the only appearnace of the fair Lillian before the camera. Mr. and Mrs. Moore left in their touring car for Pittsburgh immediately after their visit to the studio.

THE SCREEN CLUB CHARTERED.

Official Document Has Been Received from the Secretary of State.

The official charter of The Screen Club has been received by King Baggot, president of the Club, and the organization is now in a position to proceed as a regularly organized body.

At the meeting of the Board of Governors held on last Thursday night at the Elks Club, definite action wais taken regarding the quarters of the club, which are to be located on West Forty-fifth Street, within fifteen seconds of Broadway. The home will be sufficiently large for all present purposes, will be handsomely fitted out in every respect, will have a library, reading and writing rooms, lounging room, drawing room, cafe and bar. Eatables and drinkables will be furnished members at reasonable rates, and the club will have its own staff of attendants.

Those members who have already qualified by the payment of the five dollars applicable on their charter entrance fee are requested to send the balance to the treasurer, C. A. Willat, immediately, as many expenses will be confronted during the ensuing days.

Members are also requested to send the corresponding secretary, Calder Johnstone, their permanent addresses, so that their names and homes may be recorded on the club register for mailing purposes.

As soon as the quarters are completely furnished and decorated members may use the club as their mailing address. Announcement of the opening will be made at the next meeting of the club, to be held at Bryant Hall, Saturday, Oct. 26.

All not now registered as charter members may enroll by the payment of the charter entrance fee or the tentative fee of five dollars, sent prior to the next meeting of the club.

FILM MANUFACTURERS APPROVE.

Leasing of Grand Central Palace for Convention and Exposition Excites Favorable Comment.

The New Grand Central Palace has been leased by the New York State Branch of the Motion Picture Exhibitors' League of American and a committee appointed to take charge of the first international exposition of the motion picture art, which will be held in conjunction with the third annual convention, July 7-12, 1913. The entire New Palace has been leased, so that the convention and exposition can be held under one roof.

The recent convention held in Chicago was so great a success that the exhibitors of New York felt they must do something out of the ordinary to make the coming convention in New York even more noteworthy. Film manufacturers have been interviewed and are very strong in their approval. Many have already signified their intention of participating by displaying their products. Space will be sold to manufacturers of all articles pertaining to the motion picture industry.

The committee in charge offers a prize of $50 for a drawing or sketch suitable for a sheet emblematic of the motion picture trades. This competition is open to all. A committee from the Art Institute will assist the exhibitors' committee in choosing the most appropriate. Those wishing to compete may send their offering to F. E. Samuels, care of the Motion Picture Exhibitors' Association of Greater New York, 136 Third Avenue.

REVIEWS OF LICENSED FILMS

When Youth Meets Youth (Kalem, Oct. 7).—While the end of this story is not difficult to foresee after the first few scenes have been screened, the moments of dramatic suspense are so well prepared for, that the film has unusual gripping power. A moderately familiar situation is given genuine dramatic life. Scenes are placed in a stone quarry, where two brothers meet and fall in love with the same girl. Will, having met the girl, first believes himself to have the prior right, but Olga, as soon as she meets the brother, Bernard, takes a fancy to him. The supposition is that he is younger, hence the title, Youth Meets Youth, but in the picture Will appears to be the junior. When the love affair between Olga and Bernard becomes known to the jealous lover, the brothers separate in anger, and Will, who is the foreman in charge of the stone crusher, plans an inhuman revenge. He prepares a blast, and orders his brother to work where he is certain to be killed by the falling stones, following the explosion. Suspense at this point of the picture is well sustained. Will waits for the explosion that is to mean his brother's death, and relenting at the last moment rushes to his rescue. He saves Bernard, and is buried under the stones himself. He dies while his brother and Olga stand by his bedside. The picture is well acted, and the settings are excellent. D.

The Godmother (Vitagraph, Oct. 8).—Much credit should be given Ralph Ince, the director, Mrs. Breuil, the author, Marshall P. Wilder, the featured actor, and other members of the company that produced this clever farce. It will be good for a dozen laughs from any audience. Four college youths have invited their respective sweethearts to a party in Dick's rooms. At the last moment the girls telephone that their chaperone has disappointed them, and therefore the visit must be deferred. Hardly has the message been received when a little tailor appears among the dejected youths, who insist that he come to their rescue, and under the guise of Dick's godmother act as chaperone. He objects emphatically, but is forced to play the role, and believing they will be properly chaperoned, the young women attend the party. The make-believe godmother does very well for awhile, then slips off into an adjoining room where he makes a dummy dressed in the clothes he has been wearing. This leads to the young men's deception becoming known to the girls, and they leave in a huff, but soon appreciate the joke, and telephone their forgiveness. Huzhie Mack as Tubby is responsible for much of the fun. D.

How the Cause Was Won (Selig, Oct. 7).—A most conventional pattern has been followed in the making of this picture that seeks to engage the interest by time-honored methods. Most trite of all are the closing pictures showing how the president of the steel works and a humble employe were companions in the Civil War. Tom, the son of Major Clarke, is sent to the steel works by his father to investigate the causes of unrest among the employes. Without the knowledge of Major Clarke, Tom secures a subordinate position in the works that he may have a better opportunity to mix with the men and learn their viewpoint. He meets and falls in love with "old man" Moody's daughter, Mabel, and his attentions are favorably received by the girl. Then Moody finds a telegram revealing the fact that Tom is the son of the president of the works, and, believing him to be a spy, the engagement with Mabel is broken. The young man's sincerity is shown when he votes for a strike, and once more he is in favor with the Moodys. Clark, Sr., then visits the works, and one is led to suppose that his friendship for Moody influences the president to grant the demands of the strikers. Of course, the romance of Tom and Mabel is blessed by the parents. D.

Alkali Ike Stung (Essanay, Oct. 8).—The adventures of Alkali Ike have the delightful quality of being as entertaining as they are varied. This time he finds himself without a place to sleep, and is forced to find shelter in a barn, but how it all happens is worth seeing. Posters bearing the countenance of an attractive woman announce that a high-class boarding house is to be opened. All the cowboys immediately pack up their belongings and apply for admittance. Alkali among them, but Alkali is late, and when he reaches the house with a barrel full of his possessions thrown over his back, he finds that all the rooms are engaged. That night he seeks to soften the heart of the landlady by serenading her, until his ardor is dampened by a pitcher of water thrown from the window. When Alkali returns to his former boarding place the landlady turns him away, and as a last resort he finds quarters in a barn. There are many amusing scenes in this film. D.

The Trianon, Versailles, France (C. G. P. C., Oct. 8).—The attractively colored views comprising this picture make a production of rare charm. Added interest is provided by the intimate glimpses it affords of the palace in which Marie Antoinette made her home. D.

The Ten-Karat Hero (Biograph, Oct. 7).—One laughs in spite of himself when witnessing this ridiculous farcical comedy, ably presented by the Biograph players. There are no clever complications or situations, and it is only the expert handling of the short plot that brings out the final climax, absurd in itself, but productive of hilarious laughter. Zeke Thompson has succeeded in engaging himself to a pretty girl, and everything goes well until the couple meet the town bully. This man has everybody whipped without striking one blow, and when the timid boy passes by with his girl, he proceeds to make sport of him to the amusement of the villagers. By force he carries the girl off, leaving the boy standing in the middle of the road, and then attempts to kiss her. She informs her lover that until he has compelled the bully to apologize to her, he may consider the engagement broken. The way in which Zeke makes good is novel. He catches the bully asleep, unfastens the belt from his trousers, brings his girl before the man, and then proceeds to beat him up, the bully being too busy in trying to keep his trousers up to retaliate. He is made to apologize, his powers wane, and the girl comes back repentant. G.

The Line at Hogan's (Biograph, Oct. 7).—A clothesline plays an important part in Hogan's life, and the method by which the Biograph Company has shown this proves quite amusing. The line is hung in Hogan's backyard on a level with his face, where he bumps into it almost every evening on his return from work, and he curses it soundly. On the morning of the day of his marriage to the Mrs. O'Shaughnessy he tells his daughter to have his best suit cleaned when he returns in the evening. As usual, he bruises his nose, and in a rage takes the clothes on the line, without thought as to what they are, and tramples them in the dirt. When the time comes for him to dress for the wedding his surprise is great when the daughter shows him the dirty rags he must put on. His appearance at the church disgusts his prospective wife, and, turning from him, she accepts Hogan's rival. Later he is made to realize that it was all a blessing in disguise, and, hanging a horseshoe on the line, he lives happily ever after. G.

Pathe's Weekly (Pathe, Oct. 7).—In this week's issue there is hardly the variety of scenic news that usually marks the company's efforts. Among those most deserving of mention are: Leading scientists and educators of Europe now touring America are welcomed by President Kent of the University of Washington, Seattle; the Kaiser, Kaiserin, Crown Prince and Princess witness the two hundredth anniversary of the Church of St. Sophie, at Berlin, Germany, and the celebration of New Haven day by the townspeople in their usual elaborate way. G.

Nothing to Wear (Vitagraph, Oct. 7).—Karl receives tickets for a ball given by his fellow butchers, and hastens to tell Nora, his sweetheart, a stout cook for a wealthy family. She is overjoyed at the invitation, but at the last moment it dawns upon her that she has nothing to wear. She has about given up all hope, when she remembers that the Mr. and Mrs. are going out for the evening, and she plans to wear one of her mistress's evening gowns. She tries desperately to don it, but is compelled to give up in despair as she is much too large. She again racks her brain for an idea, and necessity is the mother of invention. She borrows a portiere and a lace curtain from the parlor, and with the aid of a few pins constructs a stunning gown, and for a hat she uses a fancy lamp shade, on which she pins some flowers. The piano scarf answers the cape question. Her garb complete she hurries to meet her Karl, who she finds waiting on the corner resplendent in a dress suit that fails to fit. Together they saunter off to the function. The Mr. and Mrs. return home before poor Nora, and, seeing the topsy turvy condition of the parlor, naturally suppose the house has been entered by burglars, and they go upstairs to 'phone the police. In the meantime Nora, unaware of their return, proceeds to replace the borrowed articles, and in so doing is discovered by the police, and taken to the police station for an explanation. She tries her best to explain that she had no intention of stealing, but her story is too thin. After a hard pleas, however, she persuades the Chief of Police to send for Karl, who finally arrives to explain matters. A.

Uncle Mun and the Minister (Edison, Oct. 9).—The originator of this film, and he is none other than Fred Nankivel, the author of the Uncle Mun Series published in the New York *Herald*, is a candidate for the comedy laurels among the authors of the past week's releases. Mr. Nankivel wrote the scenario, then acted the principal role, and the result is one of the most amusing and original films that has been screened in a long while. It is a triumph of the fantastic. The daughter of a minister goes canoeing with an admirer, who chooses the middle of a lake, and a canoe as the proper place to press his suit. When the canoe capsizes the pair are shown sinking to the bottom of the lake, classed in a fond embrace. By means of a telescope the minister has observed the behavior of his daughter from a window of his home, and when he sees the boat capsize he rushes to the village for assistance. The villagers inform him that Uncle Mun is the only man who can save his daughter, and he does so by breaking down the dam with cannon balls that the water may drain from the lake. The young woman and her lover are disclosed contentedly seated on the mud-covered bottom, and wading to shore, they are married without further delay. There is no end of fun in this film, and the trick photography is remarkable. C. Jay Williams directed the picture, and prominent in the cast were William Wadsworth and Edna Hammel. D.

Passing Gypsies (Pathe, Oct. 9).—This picture suffers from an insecure foundation. If the climax of the story did not depend upon the superstition that a man's love may be won by a potion mixed by a witch, the final scenes would come nearer creating the impression sought. A bewitching gypsy girl scorns her ardent admirer, and seeks to captivate a simple rustic, who has a wife and child. The lover visits an aged witch, and secures a potion guaranteed to inspire love in whoever drinks it. The girl steals the concoction, and gives it to the man whom she wishes to conquer. Immediately he forgets his wife and child, and plans to run away with the gypsy girl. When, by accident, she sees the baby the man is about to leave, her better nature asserts itself, and she insists upon his returning home. The idea of mother love rising predominant in an unscrupulous woman is legitimate dramatic material, and would be more effective in this instance if so much of the story did not depart too far from realities. D.

When Edith Played Judge and Jury (Selig, Oct. 9).—Edith, a pretty orphan girl, of the city, is invited to stay with her aunt and uncle, who live on a Western ranch. She accepts, and for the first time is introduced to Western life. While out riding one day she loses her way, and, accidentally, makes the acquaintance of Harry, who escorts her home. Harry receives a cold reception at the ranch, but Edith is pleased with her new acquaintance, and invites him to come and see her. The next day Harry calls, and they become very friendly, but her aunt disapproves and sends him away from the ranch. When Edith demands an explanation she is informed that her friend is a squaw man, and on that account to have nothing more to do with him. Harry denies the accusation, and asks Edith to be the judge of his story. He rescued an Indian girl from murder, and adopted her. They became good companions, but that was all. Harry assures Edith that his friendship with the Indian maiden was purely Platonic, and the verdict is passed in his favor. The story closes with Edith in the hero's arms. A.

Under False Colors (Edison, Oct. 9).—A story of contemporaneous interest is found in this film, skillfully directed by Charles J. Arbin and adequately acted by Gertrude McCoy, George Lessey, Robert Brower, Louise Bridwell, and Augustus Phillips. It is cleverly presented and holds the interest. Mrs. Goodwin has plenty of money and a daughter, Marcia, destined for the wife of a nobleman. Jack Brookfield is refused, because he lacks a title, and, feeling the humiliation keenly he plans a revenge. He finds Vonberg, a young German of good breeding, who is out of employment and discouraged. For a consideration of $5,000 Vonberg consents to impersonate a nobleman, and make love to Marcia. Brookfield's idea is that when the girl learns of the deception she will become disgusted with title hunting and accept him. The unexpected happens, however for Marcia, and the young German fall sincerely in love with each other, and are married and forgiven by the parents and Brookfield. Bannister Merwin wrote the scenario. A.

A Glimpse of Sicily (Cines, Oct. 9).—Here is a picture showing beautiful mountain scenery and bird's eye views of the city of Palermo and the bay. It is an educational feature well worth seeing. A.

Artistic Glass Work (Cines, Oct. 9).—This is an interesting film showing a glass blower at work. With a liquid that resembles a white syrup he makes beautiful cups, dishes, and ornaments of every description. A.

The Wonder Powders (Cines, Oct. 9).

BIOGRAPH FILMS

Trade Mark Trade Mark.

Released October 14, 1912

IN THE AISLES OF THE WILD

The Terrible Result of a Woman's Whim

A widower and his two daughters live in the wilds of the North woods. They form the aquaintance of two trappers, Bob Cole and Jim Watson, who hunt in the neighborhood. As fate will have it, both trappers love the same girl—the elder sister, but she loves Bob, while the younger girl is attracted by Jim. The elder girl, however, through a woman's whim, pays marked attention to Jim simply to arouse jealousy in Bob. He, in temper, cannot reason her motive and leaves, so through pique she accepts and marries Jim. Later Bob revisits the place, feeling that the girl loves him best, and tries to induce her to go away with him. He finally succeeds and, as you may imagine, fate brings about justice.

Approximate Length—999 feet.

Released October 17, 1912

A LIMITED DIVORCE

(Farce Comedy).

Mr. and Mrs. Peck have cultivated the habit of quarreling incessantly, and during one of their quarrels Mrs. Peck's brother visits them. He realizes what the trouble is. It is simply a case of peevishness and so suggests a remedy—that is, to agree to a "time-limit" divorce. This plan strikes them favorably. Hence they sign an agreement to an absolute separation for five weeks. Peck immediately starts in to enjoy his bachelorhood at a nearby seaside resort, but his "joys" are soon vanquished by the "glooms," for brother-in-law plays a trick which teaches Peck an indelible lesson.

Approximate Length—482 feet.

LIKE THE CAT, THEY CAME BACK

(Farce Comedy)

The Commissioner of Police discovers that someone has been helping himself to his cigars and, to catch the culprit, he places some loaded cigars in the box in lieu of the good ones. The maid, following her usual custom, gives a handful of the "smokes" to her sweetheart, the Copper. The Copper meets the Lieutenant, who takes the cigars from him, but as neither of them has had a chance to try them, the nature of the "near-Havanas" is still a secret. On the Lieutenant's arrival at the Police Station a meeting of the Police Board is in session. The Commissioner gives the Lieutenant a dollar and asks him to go out and get a dollar's worth of good cigars, and—but why tell more?

Approximate Length—536 feet.

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PATHE'S Picture of **OLYMPIC GAMES** Three Reels
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CINES **LION TAMER'S REVENGE** Two Reels
A sensational story in which lions play an important part and cause many a thrill.

SELIG October 14, 1912 **THE COUNT of MONTE CRISTO** Three Reels
Pictures taken from the famous historical novel by Alexandre Dumas. A great production.

42 Releases a Week Now, 7 a Day

Oct. 7, 1912 — VITAGRAPH'S — AS YOU LIKE IT — Three Reels
Shakespeare's great play, presented by the Vitagraph Company, with Rose Coghlan as Rosalind.

Sept. 30, 1912 — THE MAN HUNT — Two Reels
A story that always holds interest. This one most vividly told in pictures by the clever Pathe players.

Sept. 16, 1912 — CINES'S — DAUGHTER OF THE SPY — Two Reels
Romantic Story of Revolutionary Days Dramatically Portrayed, in which Daughter of Spy gives her life in vain attempt to save her Nobleman Lover, betrayed by her father.

Sept. 9, 1912 — PATHE'S — THE BLIGHTED SON — Four Reels
Story of a son who breaks up his loving family through his wild deeds, undergoes terrible hardships and years after returns home—a man. Dramatically told.

August 26, 1912 — PATHE'S — FIRE AT SEA — Two Reels
Thrilling Story of Ship Afire at Sea—All its horrors and heroisms shown in this wonderful picture.

August 19, 1912 — VITAGRAPH'S — RIP VAN WINKLE — Two Reel
A Great Film from a Great Play made famous by the late Joseph Jefferson.

August 12, 1912 — CINES'S — RAMESES, KING OF EGYPT — Two Reels
Romance in the Days of the Splendor of the Pharaohs

July 29, 1912 — PATHE'S — DON JUAN AND CHARLES V — Two Reels
A Wonderful Old World Story of Life at the Court of Spain (Colored Film)

July 22, 1912 — KALEM'S — SIEGE OF PETERSBURG — Two Reels
A Masterful Presentation of the Civil War Period

July 15, 1912 — VITAGRAPH'S — THE MONEY KINGS — Three Reels
A Vital Subject Superbly Handled by These Competent Players

General Film Co.

—The author of this film hit upon an unusual idea that answers very well for farce. Much to the sorrow of her parents, Leah is unalterably lazy. One day while out walking with her father they become interested in "wonder powders," sold by a peddler. These powders are of two kinds; one produces quick movements and the other has a deadening effect. While Leah is not looking the father buys a powder that he thinks will give new life to his daughter, and, without the knowledge of her father, Leah buys one of the slow powders. The daughter succeeds in transferring the dose intended for her to the teacups of her parents, and there is plenty of fun before she brings them back to a normal condition. A.

The End of the Feud (Essanay, Oct. 19).—For years two feudal clans, the Parkers and Simpsons, have been at war with each other in the Kentucky hills. It is not until Jim Parker, the eldest son, returns from college with new ideas that matters are brought to a culmination. Jim meets Rose, the eldest daughter of the Simpsons, and, as Romeo and Juliet of old, they both fall in love. When old man Simpson discovers the affair he is furious, and hides his daughter in a cave in the hills with her brother to stand guard to prevent Jim from carrying her off. The boy learns of their whereabouts, barely escapes being shot by Dave, the brother, gains access to the cave through a secret passage, overpowers the brother and rides away with the girl to be married. Three years later the couple come to live in the mountains with their little daughter. One morning the child wanders off into the woods and into the clearing, where the two families are battling with each other from behind trees. Seeing the baby, a truce is made, and they discover that the child is of their own flesh. After this the feud is declared off. The idea for the story has done service in many garbs for other pictures, but it always makes an enthralling tale when carefully handled as it is in this case. G.

The Horse Thieves (Pathe, Oct. 10).—The theft of a horse from Dan, a cowboy, is reported to a company of soldiers, which immediately starts an investigation. The horse is found in an Indian camp, and, despite his protest, an Indian warrior is arrested for the theft. His fellow tribesmen, regarding the accusation as an insult, go on the warpath. The captain's daughter is captured by Indians, who are seen and followed by Red Wing. Red Wing informs the captain of what she saw, and directs the troop to the hiding place of the cantors. The Indians are attacked, and after a hard fight the girl is rescued and taken to her father. She tells of witnessing two men take one of the horses, and sell it to an Indian. Her identification of the Indian captive as the buyer secures his release. A.

His Mother's Picture (Kalem, Oct. 11).—Improbabilities mark the opening of this picture, they increase as it progresses and remain in evidence through the final scene. Run to counterbalance a farfetched story there are excellent pictures in an interesting rural setting, so it is about an even break. The film should be popular. A wanderer, or, in plain words, a young tramp, has a picture of his mother which he treasures beyond anything else in the world. He is sitting on a railroad bridge, and fondly gazing at the picture when he sees two girls a short distance on the track, one of whom has wedged her foot in a switch, and is about to be run over by an approaching train, when the young man rescued her, and in so doing loses the picture. He learns that the girl has found it, follows her home, and is turned away from the house by the cook. That night he attempts to steal the picture from under the girl's pillow while she is asleep, but beats a hasty retreat when the young woman finds out what is happening and sounds an alarm. The following morning the chase is continued in earnest, the girl in a train with her friend, the conductor, and the wanderer on a flat car he has started rolling down grade. There is genuine excitement in these scenes that terminate in the usual way. When the girl and the man meet face to face all is forgiven, and the tramp leaves to make a man of himself before returning to win the young woman's hand. D.

The Players (Lubin, Oct. 10).—The story found in this picture is of no great importance, but it deals with stage life, and for that reason, if no other, will be well received. Scenes showing a company in rehearsal and affording intimate glimpses behind the scenes may be relied upon to interest an audience. Edwin August is an actor engaged to marry his leading woman. At a reception he meets Ormi Hawley, and promptly they fall in love. She asks for a place in August's company, and secures it, all of which makes the leading woman exceedingly jealous. Later she learns of the actor's previous love affair, and though still loving him marries a young millionaire. August reads the announcement of the marriage in a newspaper, and is so overcome by grief that when playing Romeo that night he collapses on the stage. Ormi, in turn, reads the paper the following morning, and the news that August is in a critical condition sends her to his bedside. The actor dies, and that ends the story. The acting is exceedingly good. D.

The Charge of the Light Brigade (Edison, Oct. 11).—J. Searle Dawley deserves much credit for his direction of the pictorial presentation of this famous poem. The difficulties to be overcome in presenting scenes appropriate to the noble lines were many, and it is a feather in the cap of the Edison Company that they have been met so successfully. The picture opens with a touch of sentiment when two of the gallant six hundred say good-by to their wives and join the brigade. Thereafter the film depicts scenes in camp preparatory to the charge and the battle itself, showing the men being mowed down by the rain of shots from the enemy's cannon. The mad excitement, the horror and the sadness of a battlefield have been truthfully suggested. D.

The Chief's Blanket (Biograph, Oct. 10).—An entertaining tale is logically developed and well acted in this film. According to a custom of the Indians when the body of a dead chief is placed before a funeral pile it is covered with a blanket that they regard as sacred. In this instance the sentinel guarding the body is given drugged whiskey by an outlaw, who takes the blanket, and, later, when dying by the roadside, gives it to a young woman, who with her child, her husband, and her father is seeking a home in the mountains. The aged father, overcome by his exertions, is left to rest, while the younger members of the party push on to find shelter. The Indian, who has been exiled in disgrace, sees the blanket in the possession of the young woman, and follows the party to a vacant house which they occupy. When the husband returns to get the father, the Indian attacks the unprotected woman and is shot. He is respectfully covered with the sacred blanket. D.

An International Romance (Selig, Oct. 11).—Lena, an innkeeper's daughter, is mutually in love with Fritz, who unintentionally arouses his sweetheart's jealousy, and she determines to get even. A young American, with some other tourists, visits the inn, and Lena sees an opportunity to further her plan. She succeeds in securing the American's attention, and while flirting with him she is discovered by Fritz. Fritz insults the American, who retaliates by giving him a good beating until Lena comes to his rescue. She explains the true situation, and the American, realizing the truth, apologizes to Fritz for his rough treatment. The romance progresses without further interruptions. A.

The Belle of the Beach (Kalem, Oct. 9).—Lizzie Mooney, who presides at a counter in a department store, tastes the thrill of real life for once while at the seashore. Lizzie is a character with more than the ordinary genius endowed to the girls of the counter, and her wily doings produce quantities of laughter. At the seashore, where she is spending her week's holiday, she finds, to her chagrin, that there is but one eligible man, who, of course, is in demand. By strategy she induces the editor of the local paper to insert an item to the effect that Edith Krocker, the heiress to the Krocker millions, is spending the week-end at the Seashore Hotel, Incognito. A tip to the porter does the rest. The gullible youth finds himself in the midst of a love affair with the supposed heiress, and pledges of constancy are exchanged by the "sad sea waves." It is a rude awakening for both, when back at the counter again her first customer is Cand, and the well wrought climax is effective. G.

(Continued on page 34.)

FREE ROVERS REACH MEXICO.

Film Company Players are Going to Try Their Luck in Turbulent Country.

LOS ANGELES (*Special*).—The U. S. A. Film company's free rovers, composing a company of 30 people, have gone into turbid Mexico for pictures. At least they have sauntered down to the line with the intention of taking the plunge into the land of revolution.

The company left New York Aug. 18, playing its way through the country and arriving at Redlands, Southern California, a few days ago. They secured several reels of production there. Charles G. Husted, secretary, came on to Los Angeles in advance of the troupe. Although a juvenile in years, Charles is one of the busiest in the business. Bravely taking chances in a Ford runabout, he dashed from studio to studio here, getting acquainted on the hop. The company is affiliated with the Reliance and the Flying A annex, now playing at Santa Barbara with Allen Dwan in charge. J. C. Ebling is directing for the U. S. A. troup. W. E. WING.

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NEW PICTURE HOUSES.

The Canadian Film Exchange is erecting a picture theater in Regina, Sask., to be completed about the first of next year. It will have a seating capacity of 800 and will cost $5,000.

George Howard, owner of the Bijou Theater in Monmouth, Ill., has erected a new motion picture house opposite the one now occupied.

PICTURES AT DALY'S.

Sarah Bernhardt Films Are Being Shown in Historic Playhouse—Backed for Three Weeks

Daly's Theater, one of the dramatic landmarks of the city, was opened last Monday with the films of Sarah Bernhardt as Queen Elizabeth, Marcus Loew having arranged with the Shuberts for a three weeks' run of the pictures in that house.

No theater in New York has a more interesting history than Daly's. Under the name of Banvard Museum, it was opened June 17, 1868, by James Banvard with Banvard's panorama of the Mississippi River in the lecture room and a dramatic company in the auditorium. Later it was secured by Augustin Daly and has housed such stars as Ada Rehan, John Drew, Edith Kingdon, Fanny Davenport, Clara Morris, May Irwin, Lydia Thompson, and even Mark Twain.

GERMAN COMBINATION.

New Union of Film Manufacturers Comprises All the Principal Makers.

An attempt was made last winter to form a film trust in Germany. The promotors of the Film Industrie Aktien Gesellschaft, or, as it was commonly called, the F.I.A.G., worked at a high pressure for many months, and at one time their success seemed certain; but, in the end, the fierce opposition which they encountered was too much for them, and they were compelled to let the matter drop.

This occurred in the Spring, but the idea of an organization and regulation of the German film market did not die with the F.I.A.G. All through the Summer there were continual meetings of the manufacturers, and at last we see the result of the negotiations in the official announcement of the foundation of the "Freien Vereinigung der Filmfabrikanten" (Free Union of Film Manufacturers).

The Union starts with a membership of twenty-six, and comprises almost all the principal makers. A few still remain outside, among which, it is interesting to note, are Messrs. Pathé Frères. Stringent rules have been drawn up, the breach of any of which will subject the offending member to a heavy financial penalty.

Among its provisions are the following:

"The minimum hiring prices are to range from 30 per cent. of the selling price of the film for the first week, down to 3 per cent. for the fifteenth and successive weeks, and the minimum charge for a day's programme is to be 10 mks.

"The films may only be hired in Germany and Switzerland.

"The export and import of films are not allowed.

"Hirers are prohibited from obtaining films from firms outside of the Union.

"The films are only to be hired to theaters which show Union films exclusively, and which enter into an agreement to do so.

"The giving of rebates or discounts of any kind will be regarded as an infraction of the provision relating to the minimum hiring prices, and the giving of presents to employes of picture theaters is also prohibited."

The new arrangements are to come into operation on November 11, and should have very far-reaching effects upon the trade in Germany.

The scheme was, however, no sooner made public than opposition began to develop. At a meeting of the Hamburg local Cinematograph Association, especially summoned for the purpose, the question was debated very thoroughly. There was an unanimous feeling against the new Union, and resolutions were passed calling upon the members of the Association to enforce the performance of all existing contracts, to refuse to sign the Union's agreements, and to support the firms which had declared their intention of remaining outside the Union.

It was also agreed that the independent manufacturers and hirers should be approached with a view to the foundation of a center for the sale and hire of films. Not content with mere resolutions, all the showmen present bound themselves, under penalty of 2,000 mks., to be paid to the local association, not to accept the conditions laid down by the Union.

Further developments will be awaited with interest.—*(From The Bioscope).*

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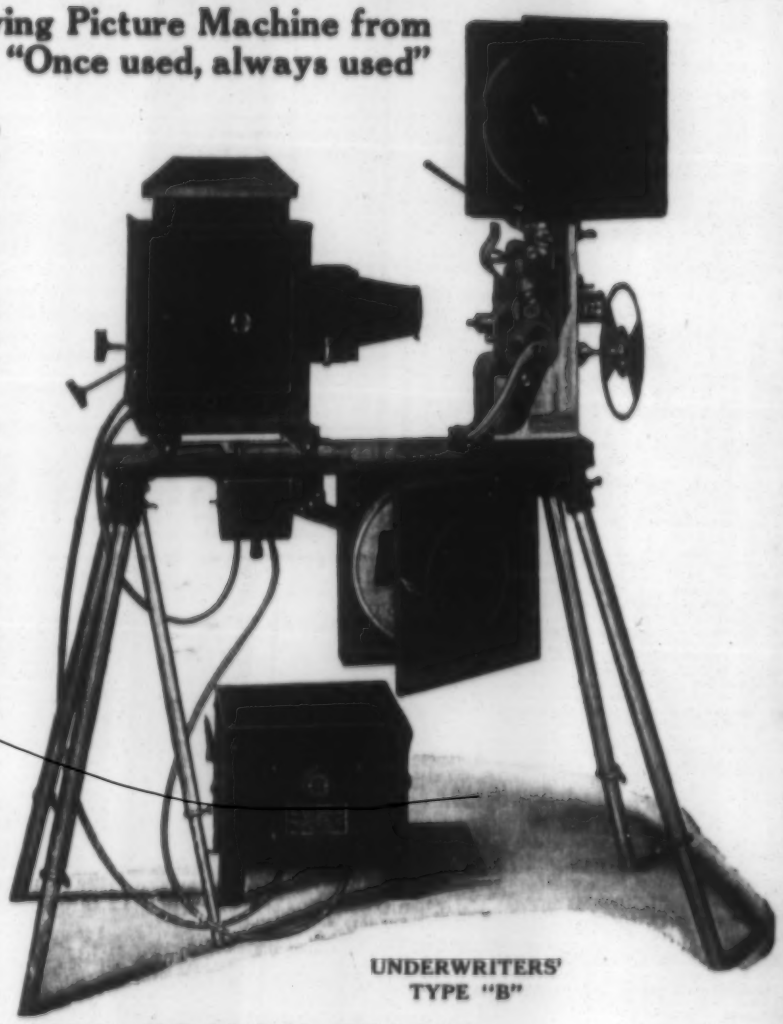

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COMING EDISON FILMS

Tell Your Exchange You Want Them

Oct. 16—7143. Removing Sunken Vessels. 350 feet. Descriptive.
—7144. Like Knights of Old. 650 feet. Comedy.
Oct. 18—7145. The Foundling, by Harry Furniss. (Produced in England.) 1,000 feet. Dramatic.
Oct. 19—7146. A Soldier's Duty, by Chas. J. Brabin. 1,000 feet. Dramatic.
Oct. 21—7147. Kitty at Boarding School. 650 feet. Comedy.
—7148. Mother Goose in a 16th Century Theatre. 350 feet. Comedy.
Oct. 22—7149. At the Masquerade Ball, by M. B. Havey. 1,000 feet. Dramatic.
Oct. 23—7150. At Home in the Water, a Swimming Demonstration by C. H. Corson, the celebrated instructor. 400 feet. Descriptive.
—7151. The Boy Rangers. 600 feet. Comedy.
Oct. 25—7152. The Affair at Raynor's, being the fourth story of "What Happened to Mary," produced in collaboration with the Ladies' World. 1,000 feet. Dramatic.
Oct. 26—7153. Young Mrs. Eaton, by R. P. Jansie. 1,000 feet. Dramatic.
Oct. 28—7154. The Land Beyond the Sunset, by Dorothy G. Shore. 1,000 feet. Dramatic.
Oct. 29—7155. Burma, Rangoon, India. 350 feet. Descriptive.
—7156. Bringing Home the Pup, by Todd Carson. 650 feet. Comedy.
Oct. 30—7157. Copper Mines at Bingham, Utah. 400 feet. Scenic.
—7158. A Suffragette in Spite of Himself, by Bannister Merwin. (Taken in England.) 600 feet. Comedy.
Nov. 1—7159. A Baby's Shoe, by Robt. E. Coffey. 1,000 feet. Dramatic.
Nov. 2—7160. Bobby's Dream. 375 feet. Comedy.
—7161. For Professional Services, by H. M. King. 625 feet. Comedy.
Nov. 4—7162. The New Member of the Life Saving Crew, by Herbert E. Morgan. 1,000 feet. Dramatic.
Nov. 5—7163. A Romance of the Rails, by Hugh King Harris. 1,000 feet. Dramatic.
Nov. 6—7164. A Queen for a Day, by Mark Swan. 1,000 feet. Comedy.
Nov. 8—7165. Yellowstone National Park, Wyoming, U. S. A. 1,000 feet. Scenic.
Nov. 9—7166. A Doctor for an Hour, by Bannister Merwin. 1,000 feet. Comedy.
Nov. 11—7167. The Non-Commissioned Officer, "Tales from Blackwood's." 1,000 feet. Dramatic.
Nov. 12—7168. Salt Lake City, Utah, and Its Surroundings. 500 feet. Scenic.
—7169. Linked Together, by Abigail Marshall. 500 feet. Comedy.
Nov. 13—7170. A Thrilling Rescue, by "Uncle Mun," by Fred E. Nankival, the originator of "Uncle Mun." 1,000 feet. Comedy.
Nov. 15—7171. The Old Reporter, by E. J. Montague. 1,000 feet. Dramatic.

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Francis J. Grandon
DIRECTOR LUBIN CO.
Releases { Sept. 27—THE PHYSICIAN OF SILVER GULCH
Oct. 14—RED SAUNDER'S SACRIFICE
Oct. 22—IN THE SERVICE OF THE STATE

SUPPLY CO. FILMS

His Nurse (Lux, Oct. 18).—This picture is not calculated to arouse much enthusiasm. Although the story is clearly presented and moderately well acted, the characters and their fates fail to excite interest. Fanny, though poor, has all the virtues, including a deep regard for her hard-working mother and sister. She is nurse to a wealthy invalid who has a presentable but extravagant nephew, Harold. Fanny falls in love with the nephew, and the nephew, because of his many debts, falls out of the good graces of his uncle. The uncle destroys the will in which he has left his entire fortune to Harold, and instead makes Fanny his heir. But Fanny, true to her love, burns the new will in front of the troubled Harold. This manifestation of unselfishness apparently increases his interest in the girl, for promptly he proposes marriage, and the pair are forgiven and blessed by the uncle. D.

The Bug and the Count (Reliance, Oct. 16).—As a fantastic picture that pretends to be nothing more, this one serves its purpose moderately well. The Bug is a convict given to wild dreams. In one of these he has escaped from jail, and changed places with a Count Derinsky. They meet in an automobile, the Bug changes clothes with the count, and proceeds to make use of letters introducing him to select clubs. He cheats at cards, becomes intoxicated, is thrown from a window of the club, and finally secures a pair of roller skates from a boy he meets on the street. These skates finally carry him back to the jail, where he is returned to his cell. That ends the dream. D.

All on Account of a Handkerchief (Reliance, Oct. 16).—The idea contained in this picture is so thin and so trite, also farfetched, that it does not provide sufficient basis even for an effective farce. Jack and Kitty, recently married, have taken an apartment, and immediately above them lives a Miss Inwood, an old friend of Jack's. A handkerchief bearing her initial blows from the window of her room and into the apartment below, where the young wife finds it, and straightway accuses her husband of carrying on a flirtation with Miss Inwood. The two women indulge in a hair-pulling scene before the matter is explained by a servant girl who saw the handkerchief blow out of one window and into the other. D.

The New Cowpuncher (American, Oct. 17).—Some of the Western dramas smack strongly of being written on the impulse of the moment to furnish the actors and actresses something to do for the time being, and in this case the reviewer must admit that the story bears the earmarks common to this class. There is the usual amount of picturesque scenery, and the players have carried off their portion in a capable manner, making the picture fairly creditable. The blame for its dullness does not rest with the producer, but with the author responsible for the story. It seems a shame for the excellent players this company possesses to waste their time in an attempt to make something out of nothing. On a Summer's day a brawny cowboy wanders into a Western cow yard to seek employment from the ranch owner. The ranch foreman looks upon him with disfavor, and would refuse the request if it were in his power. But the new cowpuncher stands a good six feet, wears his gun well, and throws his head back, all of which impresses the owner, and incidentally the owner's daughter, a lovable little creature, who has just refused the advances of the foreman. The foreman's fears are realized. He sees the bird slip out of his hand, and, accordingly, plans revenge. Just how he meets defeat and forfeits his position to the other and more worthy man makes up the rest of the picture. G.

The Border Detective (American, Oct. 16).—Just how or why the detective in the case merits his title is obscure in this picture drama. There are no complications or dramatic situations to speak of. But, perhaps, some would say that it was meant to be a comedy. If so, the fact was not made evident, either in the construction of the plot, or the acting of the players. A detective is sent into the West to uncover the workings of a gang of smugglers, and to capture them if possible. He disguises as a tenderfoot, and through numerous scenes moves around very quietly, looking wise and mysterious. In the end he makes the capture, and is the means of bringing two young hearts together. G.

For the Mikado (Thanhouser, Oct. 18).—In Japan they say "For the Mikado," and in America, "For the flag," and, perhaps, it all amounts to the same in stimulating patriotism. It is generally believed also that the average Japanese will welcome death for his ruler, considering him almost in the light of a God. This picture tells the story of a young couple, a man and his wife, whom the Mikado sends into Russia on a secret mission to secure plans of their fortifications. The man, becoming imbued with the foreign spirit, grows cold in the performance of his duty, and it devolves upon the woman to carry out the scheme, which she does at the cost of her life. For a picture, made in America, which is supposed to depict a Japanese background, it is remarkable. G.

A Fool and His Money (Solax, Oct. 10).—Sam Russell, whom this picture features, proves himself an adept in farcical comedy. Mr. Russell is rated to be the champion cake walker in America, and by some it will be regretted, perhaps, that he does not give an exhibition of his skill here. He is cast as a spendthrift darky, who finds a fortune and then allows his friends to cheat him out of it, and, incidentally, his girl. It is a burlesque character that proves amusing in the hands of this actor. G.

The Double Debt (Comet, Oct. 12).—It would be hard for the reviewer to give a synopsis of the story this picture is supposed to tell, and he could sum the criticism up in one word, "poor." It is poor in point of story and poor in point of production. There is something happening in every scene, but of what use is a murder, or a chase, or an escape unless the spectator understands its relation to the plot. For some reason, not made clear, a man appears in the woods, a fugitive, with a crowd of cowboys hot on his trail. One of them captures him, and while taking him to camp becomes lost. They wander about until exhausted, and the fugitive manages to save the life of his captor for which he afterward receives his freedom. The whole picture is little more than a confused series of incidents. G.

Taming of a Bachelor (Comet, Oct. 14).—To make good her wager with her father, a young girl goes as a nurse to a grouchy bachelor, whom she believes she can tame. There are a number of mildly amusing situations in the farce, and this combined with good acting, will no doubt secure a favorable reception for the picture wherever shown. When the bachelor breaks his leg, and is compelled to go to bed, he makes life miserable for every one near him. The girl, whose father is the doctor, comes into the house, and rules the man with an iron hand, but at the same time manages to beguile him with her wiles. In the end the bachelor falls in love, and the girl, in order to complete the cure, marries him. G.

Indian Legend (Broncho, Oct. 9).—In response to the queries of a crowd of tourists, an Indian girl tells them the story of why a beautiful lake they are viewing is called Ghost Lake. The scene changes, and the spectator sees the story acted out as it is being told by the Indian. Once, in the early Indian days, a certain young man loved and sought a pretty Indian maid. She loved him in return, and was happy until the day when a white girl came to the post. It was the same old story. The man soon tired of the Indian maiden, and turned his attentions to the other girl of his own race, and the deserted one's heart was broken. She wandered alone in the mountains for days, and the father, unable to find her, and believing that the white people were responsible for her disappearance, declared war upon them. The attack was swift and successful, and the man who had betrayed the affections of his daughter lay dead upon the sands before the night was over. There the Indian girl found him. She wept a lake of tears; a grave for her and her lover. Seldom has the Broncho produced a finer picture than this, both from a story and scenic standpoint. G.

The Simple Life (Majestic, Oct. 13).—That a man of the world, rich and sought after, can find charms in a simple girl of the country and choose her for a life mate in preference to a girl of his own station, is the argument of this picture drama, replete with quaint humor and sentiment. The plot is unadorned, and carries the idea through without secondary scenes to divert the attention of the spectator. Jack is a wealthy young man, tired of avoiding the snares of matchmaking mothers with marriageable daughters and, to escape, he decides to disappear from society for a time and rest. He obtains a position at a grocer's store, where he meets the girl, who is afterward to become his wife. She is the daughter of his employer. Through love, the girl is changed from an ugly little duckling into an attractive woman. A party is to be given by one of the girls. He tells his little friend that he will be unable to attend because he has no clothes. With her savings she buys him a ten-dollar suit, and secretly places it in his room. He knows instinctively that the little girl is the guilty party, and rather than offend her he decides to go, though the suit is a glorious misfit. When the merriment is at its height, the news reaches the father that Jack is the missing millionaire, who is believed to have met foul play. When the little girl discovers this, her heart is almost broken, for she imagines that he will consider himself too fine a gentleman for such a maid as she. Jack, however, convinces her that he does truly love her and wants her more than all the money in the world. William Lamo is cast in the role of the young bachelor, and Anna Lehr is the country girl. G.

When Mercy Tempers Justice (Thanhouser, Oct. 15).—Of an evening, the spirit of Mercy visits an old judge after he has sentenced a wretched young man to Blackwells Island for stealing a bottle of milk and he repents. The idea is not original by any means, but that does not make the picture less interesting, for the careful arrangement of scenes and the excellent acting covers up all spots that might be timeworn. Through a series of troubled visions, the man sees the various victims of his decisions. He sees the rich man, a former friend of his, accused of crooked dealings, released on the grounds that such an accusation is ridiculous. He sees the poor men, many of them innocent and some only partially guilty, suffering as a result of his injustice. And, at last, when weary and footsore, he comes across the man whom he sentenced that morning. He sees the wife and children at home, suffering for the necessities of life, and realizes that strict unswerving justice is sometimes as bad as injustice, and that only when justice is tempered with mercy does it deserve that name. When he awakens from his dream he hastens to aid the man, and from then on proves himself more considerate of the unfortunates who come before him. James Gruse is cast as the judge and Harry Benham as the poor man. G.

The Peddler's Find (Reliance, Oct. 12).—In this picture we have a drama, dealing with the lower class of Jews, with an attempt to throw some side lights on their customs and nature, though just how successful this has proven, is a trifle uncertain. It is, however, a well-known fact that Jewish parents object to their children marrying those not of their own race and faith, and a strong climax is reached in this picture when the old peddler refuses to allow his son to marry the blind girl, whom he found when a baby, and who has brought him good luck through all the years. The son proves himself a man in the end, and, disregarding his father's advice and even the commands of the rabbi, he carries out his desire to make the girl his wife. He has studied to be a doctor, with the sole ambition of some day curing the girl of her affliction, and the time comes when he sees its fulfillment. The story is told in a plain direct manner that holds the attention of the spectator to the end. G.

Canned Harmony (Solax, Oct. 9).—If the spectator can conceive of a man listening to a phonograph wheezing out a tune to a man who believes that it comes from a real violin, then he might find humor in this picture. But the happening is so improbable that it proves almost too much for the credulity of the average person, and though the picture has been fairly well handled, it fails to create any high degree of amusement. A young fellow has been refused the hand of a pretty girl, because the father cherishes the plan to marry her to a celebrated musician. Acting on the advice of his friend, the young man presents himself at the house, disguised as a musician, Professor Tremelo, and when the father demands some exhibition of his skill, the boy goes through the movements of playing on a violin, and the girl turns on a phonograph hidden under the table for the occasion. When Professor Tremelo asks for

THE HOUSE OF

SELIG

October 26th — **A FISHERBOY'S FAITH**

A picturesque incident of the romance and gallantry displayed oftentimes by simple islanders. Produced on the beautiful island of Catalina. Hobart Bosworth, Thomas Santschi, Herbert Rawlinson, Betty Harte, Bessie Eyton, and others portray the principal characters. About 1,000 ft.

October 29th — **JIM'S VINDICATION**

Depicting the thrilling experiences of a pony express rider. A "bully" story of the West and one of its oldest and most famous institutions. William Duncan, Lester Cunio, Rex de Rosselli, and other Selig favorites are seen in the excellent cast. About 1000 ft.

October 30th — **A HEART IN RAGS**

The story of how a good natured tramp revealed his better self. It is a sensational and dramatic story of an adventure on a railroad. Cleverly enacted and told in a thrilling manner. About 1000 ft.

October 31st — **HER BITTER LESSON**

The story of how an impulsive marriage led to most regrettable results. Adapted from M. E. Braddon's novel, "Aurora Floyd." Adrienne Kroell and Charles Clary play the principal parts. About 1000 ft.

November 1st — **HIS WEDDING EVE**

A laughable comedy showing the experiences that befell a nervous philanthropist who almost missed an all important engagement. Thomas Santschi, Frank Clark, and Misses Betty Harte, Eugenie Besserer, and Phyllis Gordon are the actors. About 1000 ft.

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Release of October 24, 1912

MILLER, cashier of the bank, misappropriates funds to gamble. Ray, his son, also in the bank, discovers the shortage, and though in love with Edith, daughter of the president, nobly puts the blame on himself and disappears. But Edith, knowing Miller to be a gambler, wrings from him a confession of the truth, and goes in search of Ray. Fate has played Ray lucky in the West and the happy couple return, square up the debt, and receive the blessings of all.

Approx. length, 1,000 feet.

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Direction of ARTHUR D. HOTALING

L. B. CARLETON
DIRECTOR — LUBIN STOCK CO
Coming Release—THE PLAYERS—Oct. 15, 1912
DELBERT L. DAVIS, Photographer

RAY McKEE
JUVENILE LEADS — LUBIN STOCK CO.
Under Direction of ARTHUR D. HOTALING

ADELE LANE
LEADING WOMAN
LUBIN STOCK CO. — PHILADELPHIA, PA

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LEADING WOMAN
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This is a tragic three-reel subject of powerful plot, able acting and felicitous photography. Its merit is of such magnitude that extravagant superlatives of language are unequal to express its dignity.

The story is that of a pursuing Nemesis which rises from its spirit sepulchre to avenge the stealing of a ring from a mummy. For a century's length it brings violent death to the successive holders of the ring, operating through agencies of plague, poison, strangler, bullet, aeroplane and automobile.

GAUMONT

the hand of the daughter, the old man consents, failing to discover the deception until it is too late to prevent the marriage. G.

All For Jim (Majestic, Oct. 15).—How often does a man forget his wife, struggling at home to supply him with the means to secure advancement in the world, when he meets with partial success? This picture takes this idea as a theme, and presents a splendid drama containing plenty of heart interest. Herbert Prior, in the role of Jim Goodman, the hard-working fireman, who in his mad chase for knowledge and better things, forgets his wife at home, is more than acceptable in the part. Mabel Trunelle, in the role of the wife, is a tender, unselfish little woman, who is willing to sacrifice almost everything to see her Jim get ahead, and when he comes home of an evening discouraged, she urges him to attend night school, and takes in sewing to defray the expenses, without his knowledge. At school, he meets a flighty young creature, who turns his head by flattery. The wife struggles on in spite of the injury to her health, and accepts his coldness with mild submission, attributing it to overwork, never suspecting the girl in the case. The time arrives when a nervous breakdown brings blindness, and it is then that the husband discovers all that she has done for him, and bitterly repents his actions. The happy ending is found in the man securing a position as an engineer, and the wife recoving her sight through an operation. G.

The Sergeant's Boy (Bison, Oct. 11).—Here is another two-reel subject of the Bison Company, comparing favorably with their efforts in the past. The producers have added a feature to the extravaganas in the shape of a story. "And he never knew," said the girl as she stood silently by and watched the body of the man she loved carried to the grave. Her role was one that suited her in every particular, and she impressed the spectator with her heartbroken sorrow caused by the sad turn of fate. The young soldier was the adopted son of the sergeant at the army post, and she was the daughter of the colonel. The boy had lost his father and mother in an early Indian outbreak, and afterward had grown up as the favorite of the regiment. When the girl came to the post he fell in love with her, though he little realized that his position as a common soldier would prevent a marriage. The old sergeant understood, however, and he urged the girl to refrain from leading the boy on and breaking his heart. She cared and knew enough to act on his advice. She is also sought after by a young officer, whom the boy regards as his favored rival. When war breaks out with the Indians and he is placed in a position where the sacrifice of his life will save the officers, he gladly gives it, and that is where the tragedy begins. She has loved the boy, and she returns East to school, determined to remain true to the sweet memory. The climax is fraught with pathos as a result of the excellent way in which the producers have developed the plot. The acting is above reproach. G.

Beethoven (Gaumont, Oct. 15).—Superb acting on the part of the player in the role of Beethoven, characterizes this film and places it in a class far above the ordinary picture taking a famous person as a subject. The life of Beethoven is familiar to most people, and to these especially, will the picture prove enthralling, though it retains interest merely as a story. The man is taken, through a series of scenes, from his early youth when he experiences his first great sorrow in the failure to secure the girl of his choice, on into middle age when his trouble superinduces deafness. The final scene shows the man on his deathbed, listening to his most famous compositions. At this time his senses seem to be quickened, and through a higher medium he feels the beauty of his works. G.

Pedro's Dilemma (Keystone, Oct. 7).—Clever horse play is the one quality of this picture responsible for its success. The plot is commonplace, and the spectator experiences difficulty in establishing the relative positions of the characters, but still it is laughter that the producers have sought and secured. The story—well, the story is nil. Pedro loves a dusky maid, the daughter of a rich ranch owner, and, though the father objects to his attentions, he perseveres. But as often happens, the girl does not love him, but his rival, also in disfavor with the father. She decides to elope, and uses Pedro to further her scheme, though he does not know it. She has her maid send Pedro a note, telling him that because of his ardent love making she has consented to marry him, and if he will meet her that evening she will visit the priest with him. This is done to put the father on the wrong scent, in order that the other pair may escape and get married also. Father pursues and overtakes Jedro just as he has married the maid, believing that she is his lady love, as he is unable to distinguish her under a heavy veil. It is the father that makes the discovery, and he laughs at Pedro until he learns the fate of his own daughter, when his amusement turns to rage. Pedro's dilemma was of short duration—of such short duration that the name of the farce seems hardly appropriate; but that is another story. G.

NO one had ever heard him speak a word so they dubbed him "SILENT JIM." Then one day he told his story just as ECLAIR will retell it in a forthcoming Feature Release

on a park bench. Mabel, however, takes the joke seriously, declaring that she will have nothing more to do with him, and immediately afterwards leaves for the country to visit her uncle. The boy's father suggests that he disguise himself as an outcast, knowing that the girl is romantic, and try to win her back. He takes the advice and follows the girl. Arriving at the town, he has an altercation with three hoboes and is arrested. He is taken to a nearby farmhouse and here confronts Mabel, who rushes into his arms, sorry that she has brought misfortune upon him. She takes the handcuffs from the sheriff and herself locks them on the boy, making him her captive for life. G.

The White Bonnet (Eclair, Oct. 13).—"He who is ashamed of his mother cannot be a good husband" is the moral of this picture, and though the producers have pursued rather a crude method in the construction of the plot, it has many good qualities. The two women cast as the mothers give splendid interpretations. The editor of a newspaper, in order to determine which of his employes is worthy of the hand of his daughter, instructs the two young men to have their mothers come in person and ask for the girl. One of them presents his mother in a proud manner, while the other plainly shows that he is ashamed of her, and on this evidence the editor makes his choice. G.

The Old Sweetheart (Imp, Oct. 14).—The efforts of the players and the splendid scenery go for nothing in this picture, because the story is poorly told and only half finished at the close of the last scene. The girl did well not to marry the man she was engaged to, and to marry his rival, though she felt little affection for him at first. He was a worthier man, and, in the proving of it, gained her respect and then love. The years pass on, and the rejected suitor who has degenerated to a common hobo and drunkard, applies to the other man, in conjunction with his companions, for work. He is refused, and plans to rob the man in revenge. Instructing his companions to do the robbery, he goes to take care of the wife, evidently not knowing who she is. He comes face to face with his old sweetheart. The climax is not impressive, from the fact that it seems improbable to the spectator, that he should be ignorant of the woman's identity before he went to the house. He immediately repents of his part in the scheme, and after appearing in another scene passes out of the action. The woman relates her experience to her husband on his return, and there the story ends. It is a disappointment. G.

Caprices of Fortune (Eclair, Oct. 17).—Excellent photography, good acting, and a fairly well-told story combine to make this film entertaining. It is not until the closing scenes that the picture is defective from a technical standpoint. The hero Will Steadman, who has passed through a series of adventures in a vain effort to secure wealth discovers that his "dream girl" has married during his absence, and he suddenly transfers his affections to a young woman who has remained in the background, admiring, but never daring to hope. It is this girl, the companion of his aunt, who is indirectly responsible for his obtaining a fortune. But that does not constitute a sufficient reason for the young man, who has constantly thought of the other girl, to change so abruptly. Will has loved his cousin for some time, but being poor has never dared to propose marriage. In desperation he asks the girl's mother if she will consider him if he makes a fortune. The reply is non-committal, but with the incentive it gives the boy starts out into the world. He wanders from place to place, first as a prospector in the Southwest, and then as a cowboy. In the meantime the aunt's companion sneaks to his deserted room to fumble over his belongings and while there picks up an old lottery ticket which he has forgotten. One day a letter reaches him from the girl saying that a lottery ticket which he left behind has won the grand prize, a large sum of money. He returns with the results stated above. G.

Does It Pay? (Powers, Oct. 16).—Does it pay to be honest is the question propounded in this picture, and if one were to take it seriously he would assume that it did not. But you are not to take it seriously, for it is only a farce and

U

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THIS WEEK!

MONDAY, OCTOBER 14

IMP—The Old Sweetheart. Drama
A Western that rivals any production of its kind.
NESTOR—I Owe You $10. Comedy
A lively farce comedy.
CHAMPION—The Girl in the Gingham Gown. Com.-Drama
A prettily enacted romance. Sensational rivalry is brilliantly depicted.

TUESDAY, OCTOBER 15

GEM—What the Bell Told. Drama
It will enrapture the old folks and please the little fellows.
101 BISON—Star-Eye's Strategy. Drama
A novelty; a sensation. All-Indian cast and all-Indian story.
ECLAIR—The Hoodoo Letter and One On Jones. Split Comedy
Screams of laughter followed by convulsions of merriment.

WEDNESDAY, OCTOBER 16

POWERS—The Golden Rod and Does It Pay? Dr. and Com.
An emotional offering tacked on to a true-to-life mirth provoker.
NESTOR—Patsy's Mistake. Comedy
The jollity of Patsy's befuddled condition is a spasm of laughter.
THE ANIMATED WEEKLY
An up-to-the-minute visualized newspaper.

THURSDAY, OCTOBER 17

REX—The Wedding March. Drama
Pathetically beautiful; brilliantly produced.
IMP—The Fugitives. Drama
A rapturous theme in which two children play an important part.
ECLAIR—Caprices of Fortune. Two-Reel Dr.
A means to an S. R. O. house. As pretty a story as you ever cast eyes upon.

FRIDAY, OCTOBER 18

VICTOR—The Cross Roads. Drama
To see it is but to adore it. The most exquisite Florence Lawrence picture for a long while.
POWERS—The Sealed Envelope. Drama
It will keep your eyes glued to the screen. Breathing dramatic finis.
NESTOR—Her Friend, the Doctor. Comedy
The original melancholy chaser. Bubbling over with laughter.

SATURDAY, OCTOBER 19

101 BISON—Early Days in the West. Two-Reel Western Drama
Innumerable electrifying dare-devil harum scarum scenes. Big cast.
IMP—The Postman and An Eventful Bargain Day. Split.
A comedy that will fill your heart with glee.
MILANO—The Blind Man's Dog. Drama.
A strikingly emotional masterpiece.

SUNDAY, OCTOBER 20

REX—Leaves in the Storm. Drama
A very pretty drama. Most effectively staged and directed.
ECLAIR—The Old Professor. Drama
An emotional offering along with an interesting topical.
CRYSTAL—Belle's Beaux and The Only Woman in Town. Split Comedy
The laughs will gurgle out in spite of yourself.

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REVIEWS OF UNIVERSAL FILMS

The Girl in the Gingham Gown (Champion, Oct. 14).—After all, we have little sympathy for a girl who turns from her lover, without any apparent reason, to receive attentions from one above her own social class; and though the dandy proves himself all a man and the country boy acts the scamp, still one feels that there is something lacking in the story—that there is a failure to direct the sympathies in the right direction. In this picture the story, as it is told, is conventional. Flattered and impressed by the polished manners of the city chap, a simple country girl falls in love with him and spurns her old sweetheart. Naturally the country boy becomes jealous, and is not above showing it to the girl and her companion. Complications ensue and at the finish of a fight the country boy imagines he has killed his rival. In the scenes following this the actor essaying the role of the country boy plays with too little restraint. He staggers like a drunken man through several more scenes, only to discover at the end that the man is not dead, but very much alive and about ready to marry the girl. G.

I. O. U. Ten Dollars (Nestor, Oct. 14).—There is refreshing originality in this farce, both in the conception of the idea and the building of the plot. True, it is farcical comedy of the most extravagant kind and one must not expect to find logic or reason back of all the nonsense, which if taken in the right spirit will furnish plenty of laughter. A girl possessed of two ardent suitors decides that she will marry the one who is the most prosperous at the end of three months. Both men accede to her decision and commence to save money. One of the suitors has had occasion to borrow ten dollars from the other and has given his I. O. U. in exchange. Soon after this an uncle leaves him a legacy of one million dollars, under the provision that he be free from all debt before coming into it. By borrowing from his friends and selling his possessions he scrapes together enough to clear himself and does so, all but the ten dollars borrowed from the rival suitor. A combination of highly humorous situations has been worked out in one man's attempt to avoid the other and the other's furious attempt to overtake the I. O. U. and redeem it. G.

Star Eyes's Strategy (Bison, Oct. 15).—If the producers had exercised as much pains in the construction of the plot as they have in originating lavish scenic effects, the pleasure of the spectator would have been more keen in witnessing this picture. The graphic atmosphere has been obtained. It would seem, at the expense of the story, which has been left in an obscure state, and naturally fails to hold the interest. As the name indicates, Star Eyes is an Indian maid. There is an Indian brave in love with her, but for some reason he does not obtain his prize until after he has passed through the hair-raising experience of being tortured at the stake, from which the maid finally saves him. G.

When Kelly Went to War (Milano, Oct. 26).—Deft ingenuity on the part of the producer of this picture in creating mechanical effects and ridiculous predicaments is responsible for the diversion the film affords the spectator. Perhaps one should not say entirely responsible, for some of the credit must go to the actor who essayed the role of Kelly, as he was quick to grasp every opportunity to diffuse fun into his lines. Kelly has been refused the hand of the girl he loves, because he has never won honors as a soldier. Believing it is not too late to overcome that objection he applies for a position in the army, and, when refused admission, determines to make an army of himself, and seek out his own battlefield. In an extravagant manner he attires himself with all the necessary paraphernalia, and sets out for the enemy's country in a rowboat. He meets with many harrowing adventures before he finally returns, but little does he mind, for in the end they procure him the desire of his heart. G.

When Twenty Is in Love (Rex, Oct. 13).—When Twenty is in love Twenty is liable to do almost anything, and Twenty's foolish antics furnish the fun in this farcical comedy. Mabel is weary of the too close attention of her sweetheart, Tom. In the hope of arousing her jealousy, he and the girl's chum feign spooning

is produced solely to entertain, which it succeeds admirably in doing. An honest man finds a purse that a woman has dropped, and when he attempts to locate the owner he is besieged and mobbed by the various people who claim ownership. It is only the timely interference of a policeman that saves him, and when the real owner finally does confront him she accuses him of robbery. He is hauled up before the magistrate, with a crowd of excited people to press the charge. The magistrate, old in experience and wisdom, grasps the situation, and when an examination of the purse produces only a few hairpins, a powder puff and five cents he discharges the prisoner. The swift action of the play requires no clever acting on the part of the players; the situations supply all the fun.

G.

Golden Rod (Powers, Oct. 16).—No matter what the taste of the spectator is, he will find an appealing substance in this picture. There is a virile touch of romance in the story that will in itself assure the film's success. In the autumn of life an old couple ponder over their spring days—the romance that has been theirs. We see them as children, playing in the green fields among the golden rods, the little fellow always the champion of the girl. As the years pass on he becomes a renowned artist, and in seeking for an inspiration wanders back to the scenes of his childhood, where he again meets the girl, only to have reawakened again his tender feelings toward her, and through the days that he is painting her picture he is also winning her heart. The picture brings him the first prize, but not until he carries the maiden to the altar is his happiness complete. There are no dramatic climaxes to thrill, or situations to cause suspense—it is all quiet and subdued like a real page that might have been taken from an average life.

G.

The Bridal Room (Imp, Oct. 10).—As a rule, tragedy proves a difficult thing to handle with any degree of success in a motion picture, but the producers in this case have succeeded in evading all the pitfalls, and give to the spectator wonderful suggestions of the human passions; of happiness in the young heart, of blighted love, and of real tragedy. The hero of the story is a promising young contractor, whose heart has been given to a pretty, winsome, but shallow girl. She has promised to marry him, and in his delight he secretly prepares a snug, little home as a surprise for her on the day of their marriage. The wedding day never comes, however, and that is the real tragedy at least for the young man. This scene, where he receives word that she has decided not to join her life to his, that she loves another, furnishes an intense bit of acting. At first he is stunned with the news, and then, closely following, he is the victim of ungovernable anger. Rushing from one room to another he smashes every piece of furniture, every picture, until he reaches the bridal chamber. Here he pauses. It is the room of all rooms that typifies the cherished hopes and dreams of his young manhood, dreams of the inconstant girl who was to have been his wife. Leaving the room as it is, he instructs his mother that it is never to be opened unless the girl returns. The years pass and she does return, not as a repentent sinner, begging forgiveness, though she is repentant enough, but to save his life. She has known the bitter realities of pain and misery. It is a master stroke of the producers in having her die in an attempt to save the man she has wronged.

G.

One on Jones (Eclair, Oct. 15).—Jones goes out of an evening to have a good time with his friends, leaving his wife at home believing him to be at business. He takes the evening's winnings in the card game, and the friends, to get even, carry him home and lock him in the chicken coop, and then inform the wife that some one is stealing her fowls. She goes after the thief hot foot, only to find that it is her hubby—too late to save him from a beating. In the morning, when she discovers his winnings tucked away in his trousers pockets, she repents of her hastiness and peace is restored. It is a thin comdication to build a farce on, but the Eclair players have succeeded admirably in drawing laughs.

G.

The Hoodoo Letter (Eclair, Oct. 15).—The idea of this comedy was used some time ago in a picture by another producing company with far better results. A bobo solicits a letter from a doctor, stating that he is unable to work, which he intends to use for begging purposes. Before the doctor has time to finish it, he is called to the 'phone, and the bobo snatches up what he believes to be the letter and makes off with it. The letter he has taken is to the officials of the pest house, informing them that the bearer is a smallpox suspect and to take him in. It was intended for another man. Every person the bobo tries it on turns away from him in horror, and he is at a loss to know the reason. Apparently he is unable to read, an ignorance that seems unlikely to the spectator. Of course, there are men who cannot read, but if the producers had made this one a foreigner, it would have done much to strengthen the picture.

G.

King, the Detective, and the Smugglers (Imp, Oct. 24).—Good acting and picturesque scenery are the only virtues of this drama worth mentioning. A few of the situations and climaxes, such as they are, create a mild thrill, but little originality has been exercised in the construction of the plot and the arrangement of scenes, and the idea has been done over so many times that its success is likely to be only a feeble one. King, the detective, goes after the band of smugglers, located on a fishing coast, meets, and falls in love with the leader's daughter, is rescued from death by her, and there the story ends.

G.

The Postman (Imp, Oct. 19).—It would take close observation to find much of a plot or story in this farce-comedy. The postman is a comedian of the first rank, and with him out of the picture it would fall flat. But as it is, his antics, not of the burlesque kind, and his broad smile, lend humor to the film.

G.

The Eventful Bargain Day (Imp, Oct. 19).—When the fond mother leaves her young progeny resting comfortably in a baby carriage outside a store while she enters, bargain hunting, she gives rise to a world of trouble and anxiety for herself, little expected. It is not a farce of the highest order, but care has been given to every detail scheduled to bring a laugh. The producers have gone out into the open to get most of their settings. An old bachelor happens along, and, hearing the baby crying, takes it in his protecting arms. Strolling up and down the sidewalk some distance away is a woman, who, desirous of joining in the bargain rush, leaves her dog in the carriage, and the mother when she comes out, failing to examine the contents, cheerfully marches off, pushing the carriage, believing it contains her child. When she discovers her mistake, the husband is called to her assistance, and their is a rush for the police station. In the meantime, the old bachelor has been arrested for child stealing, and the owner of the dog is also wildly chasing about. The uproarious climax is reached at the police station.

G.

Fugitives (Imp, Oct. 24).—Would the Governor of the State of New York pardon a criminal because of his little son's fondness for the convict's little girl? Perhaps not, but occasionally a picture can swing outside the range of probability and still prove extremely entertaining. For the solution of the question of why this photoplay carries such power one must look to the director. Behind it all the handy work of a skilled artist is evident. A father is sent to Sing Sing, leaving behind him a little girl who adores him. She lives near the country home of the Governor, who is the father of an obstreperous little fellow, the playmate of the little girl. One afternoon the mother is forced to chastise him, and in the bitterness of his heart he decides to run away and see the world. In the orchard back of the house he meets the girl, and together they visit her father in Sing Sing. The boy's parents follow, and, touched by the scene which confronts them, give the convict his freedom.

G.

The Blind Man's Dog (Milano, Oct. 19).—In the first scene of this photodrama, the spectator is shown a young girl living alone with her blind father and the family dog, who afterward proves himself the hero of the story. The pair make their living on the streets, playing and singing, and in the painting of the scene, the producers have done remarkably good work, but when a man, an Apache gangster, is introduced into the action in an attempt to lure the girl away, the spectator is thrown into consternation. There is nothing to denote who the man is, or why he pursues the girl with such relentless persistency. In fact, his relation to the story proper is completely obscured, and from all appearances his sole purpose in the picture is to carry the girl off to a dark garret, so that the dog can display his intellectual powers in rescuing her. It is not really a drama, and the producers would have done quite as well if they had put the clever dog in an act entirely by himself. In one climax that might have been effective, if the plot had been properly constructed, the dog is required to climb a ladder several stories into a window, where the girl is confined, and take a note from her to the father. The father, with the aid of his friend, rescues the girl, and as the gangster starts in pursuit of them, the dog strangles him to death. Here is the logical ending of the story, such as it is, but for some reason several more scenes are attached to make more apparent the faulty construction of the picture.

G.

The Wedding March (Rex, Oct. 10).—Only at the last moment does this picture drama, dealing with the sad fate of a composer, become ineffective. The story and action have been sustained throughout in a manner that lends a heart interest, which carries it over the feeble ending and leaves the spectator, in a measure, satisfied. The old music master who has struggled for years without recognition, is drawn in a spirit of sympathy and quaint realism by the player interpreting the role, and the producers have given him an able supporting cast. Feeling that there is no opportunity in his home town, the old master leaves his wife and daughter and makes his way to the city. He has composed an opera which the music publishers have held under consideration for some time, and a wedding march which he takes with him, hoping to find a market in the city. Here he meets a young musician, who steals the march and gains fame by it. The old master, as a result of the loss, loses his mind and passes out of the lives of his family, who in the meantime have become rich from the proceeds of his opera. The young musician meets and wins the love of the old man's daughter, not knowing who she is, and at their wedding the famous wedding march is to be played. The old man, who has always retained his ability as a musician, is secured to officiate at the organ, and through the playing of the piece regains his memory and exposes the young man. Coincidence is made responsible for the old man's presence at the wedding. If some valid reason had been given; if there had been a connecting thread in his movements that scene would have proven more impressive. Also it would seem that the scene ends too abruptly without a proper adjustment of the conditions.

G.

His Friend the Doctor (Nestor, Oct. 18).—This comedy is a great improvement over many this company has produced during the recent past. The idea is not original, having done service many times in motion pictures, but handled as it is here it takes on a fresh touch of humor. A girl just returned from school in the East causes jealousy among the boys on the ranch, and especially the young cowpuncher who has received the girl's favored glances by permitting them to see a letter addressed to a doctor at her former school. The girl resents the jealousy on the part of the young man, and in order to punish him plans to have the doctor visit her. She again permits the boy to see a half-finished note and he plans revenge, believing that the doctor is some admirer of hers. The boys refuse to meet the guest at the station, and in the evening when they miss the girl at the supper table, and are informed that she is attending the doctor, who is indisposed, they grow desperate. They disguise themselves as outlaws, and enter the room, bent on scaring the doctor away, only to discover to their mortification, that the visitor is a woman. In the end they are forgiven, and the doctor, a charming young creature, decides that it is wise to remain in the West where the cowboys are so nice.

G.

LICENSED FILMS.

(Continued from page 30.)

Euchered (Selig, Oct. 10).—It is a story of the conventional type, with few new turns or twists in the situations or complications. There is the manly young detective, who, disguised as an honest laborer, takes up his abode in a small fishing village for the purpose of securing evidence against a band of smugglers. Of course, he meets a girl the daughter of the gang leader, and in the end she prevents him from doing his duty as a government official. The piece abounds in picturesque scenery and hair-raising escapes. It is the sort of melodrama that has pleased and thrilled in the past and perhaps will continue to do so for some time to come. The plot has been carefully constructed, for which Colin Campbell, the author and producer of the picture drama, must be given credit. Thomas Santschi essays the role of Tom Saunders, of the internal revenue service, the hero of the story, and Bessie Eyton is cast in the role of Bessie, the girl who finds a way into the man's heart. The acting is excellent.

G.

When Persistency and Obstinacy Meet (Vitagraph, Oct. 9).—Henry Ford loves Dorothy to desperation, but he cannot abide her poodle dog, and Dorothy, though she cares deeply for Henry, resents any reflections upon her pet. Finally they quarrel over the matter and the boy leaves in a huff. Later he repents and telephones the girl, who refuses to answer the 'phone. This action on the girl's part puts a crimp in Henry's pride, but as time passes he grows lonesome without her and determines to win her back at any cost. He tries sending a letter asking her pardon, but the letter is returned unopened. Later he sees his sweetheart in a millinery store making a purchase, which is to be delivered to her home. He follows the expressman and induces him to exchange clothing. He is admitted to the girl's house. She treats him as a common carrier. Next he follows her to the theater, disguised as a woman and secures a seat in the same box with her. Still she refuses to consider him. In the end he manages to get her into his auto without her knowledge, and, though at first she refuses to listen to his overtures for forgiveness, she finally weakens and acknowledeges his persistency as proof positive of his lasting love for her. It is a comedy given by only two characters, Maurice Costello and Florence Turner, and they prove themselves equal to the task. The serious way in which Mr. Costello handles his role makes him delightfully funny.

G.

The German Singers (Lubin, Oct. 11).—A band of German singers visit the Saengerfest, with the intention of displaying their beautiful voices. They volunteer to the committee, but are met with refusal. Determined to display their talent, they have a Saengerfest of their own, but some peaceful neighbors unable to endure the horrible noise, proceed to put a stop to it. The unappreciated singers are chased, and are finely caught in a freight yard, where they are locked up in a box car and sent back to their home town. Effective comedy is provided in this picture.

A.

Election Day in California (Kalem, Oct. 9).—Mr. Wise tells Susan Smith, his fiancee, that he is nominated for Mayor of the town. Instead of wishing him a successful campaign, she coolly informs him that she is running for the same office. Susan seems a sure winner, but Mr. Wise successfully plans a coup to defeat her. She notifies Mr. Wise that if he is elected she will never marry him. Mr. Wise, rather than lose the girl, forfeits his chances of election, and the difficulties betwix them end. The day after election they discover that another candidate was elected, and so ends the story.

A.

Mr. Fixit (Lubin, Oct. 11).—To put it mildly, Mr. Fixit is officious and his unrepressible efforts to help his fellow men invariably give them more work. He means well, but is a terrible bungler, and, of course, in the end he comes to grief. Some workmen are having trouble exploding a blast, and while Mr. Fixit is explaining how it should be done, a premature explosion sends him high into the air. After the funeral his ironical friends erect a monument bearing the inscription: "Here lies the body of our Main Fixer." The world contains just such men.

A.

A Fresh-Air Romance (Edison, Oct. 12).—It goes under the title of A Fresh-Air Romance, but the romance incorporated in the picture story is the least interesting feature about it. It is the exquisite work of the man essaying the role of the old doctor in character drawing that makes for the picture a remarkable success. Yet, perhaps the credit is not entirely due him, for the director, Harold M. Shaw, has built up his scenes with detailed care, furnishing a realistic atmosphere that could only be achieved by the expert in the craft of motion picture production. The story deals with two doctors, father and son. The father is one of those old family doctors, gray whiskered and spectacled, a familiar figure of days gone by. The boy is of the new school and is endowed with all the modern methods. The old man has practised long in the village when his son is taken into partnership with him and he is loath to give up his theories for those of his boy. At one time when the old man is out on a call one of his patients, a charming girl, has a relapse and the son responds. He immediately sees the error of his father's treatment, and after throwing open the windows and airing the room thoroughly he replaces the old man's antiquated doses with a light tonic and impresses cheerfulness on the young girl. She grows steadily better, the old doctor the while believing that he is responsible for it, and when the crushing fact is brought home to him, after her complete recovery, he meekly retires in favor of his son, wishing him Godspeed, but convinced that he is too old to adopt his new ideas. The old man's quiet obstinacy is something to make one smile, and his final defeat, brought about by the son who loves him and whom he loves, is truly appealing. It is a veritable gem of character portrayal.

G.

The Redskin Raiders (Kalem, Oct. 12).—There is little in this picture to indicate the story that the producers have attempted to tell amid a confused series of Indian fights and chases. And it is really too highly colored and gruesome to prove very interesting to the spectator as a spectacular affair. It is not pleasant to see a herd of yelling Indians swoop down upon a few defenseless women, and butcher them like a bunch of cattle, but that is the scene one is treated to in the picture. A small company of pioneers, journeying through the West, looking for a place to settle, are discovered by the Indians, who plan to drive them from their hunting grounds. One of the women, the wife of Dan, a hunter, is captured by the Indians, and carried away to become the wife of the chief. The men folks, who were away at the time of the raid, are assured by Rolfe, a trapper, that it is useless to attempt to free the woman with the forces they have. He offers to help the husband to save her by strategy. This they manage to do, and safely arrive at the settlers' stockade, where another sharp fight takes place.

G.

His Country Before All (C. G. P. C., Oct. 11).—Though the young man knows that, by disposing of his invention to a foreign country which has offered him five times as much as his own country, he will secure the girl he loves, he refuses to consider it, placing his country before all. It is a photodrama, with the climaxes well wrought out, and the premises established from the first. An aeroplane has been used to good advantage in one scene. The girl's father has been acting as the foreign Government's agent, and the patriotism of the young fellow so impresses him that he consents to his daughter's marriage, though previously he had made the stipulation that her prospective husband must have $1,000,000 in the bank before he could command consideration.

G.

Not on the Circus Programme (Essanay, Oct. 11).—There is material in this picture for an emotional, stirring drama, as might be expected when one considers that the idea is taken from Belasco's famous drama, Zaza. But the effort to use the theme with a slight redressing has gone for naught. The spectator does not even know that the unprincipled man who pursues the little circus girl has a wife until almost the last scene, which weakens the final climax. We know that he has a child, but his attentions to the girl seem so sincere that when the discovery of a wife in the case is made we are shocked, not thrilled. There is a clown in the story, constantly at the feet of the girl, and when she finds that she has been duped and her heart should be breaking, she turns to him for a gentle caress and kiss. Even if, at the time, she does realize the deepness of his affections, she cannot hope to gain sympathy from the spectator by suddenly bouncing from the other man's arms into his.

G.

No one had ever heard him speak a word so they dubbed him "SILENT JIM." Then one day he told his story just as ECLAIR will retell it in a forthcoming Feature Release

KINEMACOLOR REVIEWS.

East and West (Nov. 1).—The plot of this picture has served as the foundation for many a drama and story, but the delightful color groupings and the skillful work of the players make it an interesting film. In several spots the director has apparently been so struck with some particular background that he has allowed the action to drag to make the most of the effect. It is the story of a young engineer, who is engaged to a girl in the East and is ordered West. Shortly after his arrival he is struck on the head by a stone thrown by a highwayman and rendered unconscious. He is rescued by an Indian girl, and on his recovery has lost his memory. He marries the Indian girl. His friend, who was also in love with the girl back East, finds him, but is repudiated. A scuffle ensues, during which the hero falls on his head, and his memory is restored. He decides to stay with his Indian wife and child, and his friend returns East, and marries the Eastern girl. The final scene is a particularly good double exposure, showing both happy families.

B.

Spanish Bull Fight in Madrid (Nov. 1).—There certainly is a gorgeous grouping of color in this picture, which was taken during one of the carnival bull fights, and if one is not sensitive to the barbarous slaughter of the poor, decrepit animals that serve the purpose of horses, the picture might be enjoyable. The picture shows the entrance of the picadors, matadors, and all the functionaries, and the release of the bull, which after killing several horses is itself unceremoniously put to death and dragged from the ring.

B.

International Yacht Races at Kell.—There is something appealing to everybody in the great white sails and the beautiful lines of a yacht, and here one gets almost a better view than could be had from the deck of a steamer. Battleships of the *Dreadnaught* type, fast torpedo boats, tramp steamers, and cargo boats are shown, and flying over them all is the air ship *Zapelin III.*, affording a remarkable comparison of the different means of travel. Close views of the Royal yacht *Hohenzollern*, the German Emperor's yacht *Meteor*, and Sir Thomas Lipton's yachts *Erin* and *Shamrock* are given, and whether one is a yachtsman or not this picture will appeal. The photography is particularly good.

B.

The Great Storm at Teneriffe and Cave Dwellers of Atalaya.—One can almost feel the wind blowing in this wonderfully realistic picture of shipwreck and devastation. Tons of water are hurled over the second story of the yacht club, and the enormous crane is covered by the waves time after time. The photography is wonderful, and the camera man is said to have narrowly escaped drowning on several occasions. The second half of this reel is devoted to the very little known cave dwellers, who are relics of primitive man. Their dwellings, hollowed out of the natural rock, their primitive cooking utensils, and methods of agriculture, and groups of women are shown, affording an interesting study of primitive types.

B.

CITIZENS IN THE ROUGH.

The Solax studios at Fort Lee look like the Barge Office at Ellis Island this week. Russians, Greeks, Italians and various other nationalities are in their native costumes and are making it their headquarters while they assist Director Warren in the picture, Making an American Citizen. No expense in securing the real people of the types wanted has been spared, and pictures have been obtained of our embyro citizens in their habitat in all the stages from their arrival until they are finally made full fledged citizens by the courts.

NEW PICTURE THEATERS.

A one-story picture theater, to cost $35,000, is to be built on the west side of Broadway just south of 100th Street. W. E. D. Stokes has filed plans and the Quincy Amusement Company is the lessee.

Additions to the recently completed motion picture theater at 990 South Orange Avenue, Newark, N. J., will cost about $18,000. It is owned by the Hope Amusement Company. Plans for the alterations have been drawn by Romolo Botteilli.

H. C. Sanders is planning to open a picture theater in Waurika, Okla. Mr. Sanders has been operator at the Yale Theater in Lawton.

The new Lyric Theater, rebuilt in Hot Springs, Ark., was opened recently with vaudeville acts and motion pictures. With the Central, Royal, and Lyceum picture houses and the prospect of Sunday openings, Hot Springs is well supplied for the coming season.

LETTERS AND QUESTIONS

Answered by "The Reviewer"

G. D., Chicago, Ill., seems to think that Bessie Learn is just about the cutest thing that ever was. Here, too, so we can't start an argument. As for Miss Learn having another really, truly name she may be so equipped, but we have not heard of it. No, G. D., we are not particularly partial to poetry. Edith Storey continues with the Vitagraph. This letter should make pleasant reading for Miss Learn:

Want to thank you so many times for printing Miss Bessie Learn's picture in your MIRROR. I've got it pasted on my "mirror." She is some cute girl and I only wish I knew her. All of the other ingenues (is that what you call them?) fade into insignificance when I see her on the screen. I hope she stays in pictures always.

Do you ever print poetry in your MIRROR, about moving picture actresses I mean? I think Miss Learn's (is that her real name?) best work was done in Every Rose Has Its Stem. But she is good in all her pictures. My next favorite is Florence Turner. She is really clever. Is Edith Storey still with the Vitagraph?

DIXIE HART, El Paso, TEX.—George Lessey and Yale Benner remain with the Edison company and Ormie Hawley is still with Lubin. She recently appeared in His Life, The Players and Betty, and The Roses. Charles Sindelar plays opposite Helen Gardner in Cleopatra. We do not give the names of Biograph players because the Biograph Company is opposed to that form of publicity.

In the following letter from Andrea Marceau of Rochester, N. Y., popularity contests as they exist come in for some genuine criticism. Some day, who can tell, the MIRROR may try to do better as per suggestion. Something tells us that Fritzi Brunette would be sure of at least one vote:

Can you give this letter space in your magazine? I am a newcomer, and have always been eager to learn the opinions of other fans regarding the film business in general.

Why not a DRAMATIC MIRROR popularity contest, and a real one? I do not approve of the recent contests in moving picture magazines. I really don't think they decided the popularity at all, because the publishers were in it only to secure more subscribers. I think each subscriber should be allowed just one vote. I have a friend, who by getting a lot of new subscribers gathered up the grand sum of one thousand votes for a certain favorite. Was that fair? I should hope not, and I hope to hear from another reader through these columns, in regard to the result. Of course there would be some who would send in an extra number of votes, but that wouldn't be a few hundred or a thousand, as I am sure a large number of fans registered. I did not vote for my favorite because it was "too much work" to get new subscribers, and I knew that a single vote would be useless. I am sure there were scores of others who felt the same way about it. Now I am longing for a real contest in which I can vote and feel sure that it counted. Start something.

A word for my favorite player. Fritzi Brunette, or nobody. I think that she is the most fascinating player in the motion picture field. And as an actress I think she is as good as the best, despite the fact that she has had no stage experience. Why don't we ever see her picture or her name in the columns of your MIRROR? Is it because you haven't her photograph? Were this the reason, I would furnish it in four minutes. I tire of seeing the names, Alice Joyce, Mary Pickford, Mary Fuller and Florence Turner in the "Question Department" of the MIRROR every week, so I would appreciate it if you would cover a page with my favorite's name sometime when the price of paper goes down. Why not call Miss Fritzi "The black beauty from South Carolina?" That's what she is. And to think that I lived within two miles of her until I was shifted to this state of New York. It grieves me, Mr. Editor.

Would you call me a "Motion picture fan?" I have not missed a Powers, or any of the Licensed films since March 1, 1912. I guess that's going some. And what's more, and what will sound good to you, I haven't missed a DRAMATIC MIRROR since August, 1910. I prefer it to any other magazine in the theatrical line, although such a small section of it is given over to motion pictures. It is well arranged, and I always know where to find what I want.

Trusting that my debut into the "Have Your Say Department" hasn't been too pronounced, and that there will, some day, be a contest.

This is too good to keep. It comes from "Hostess," Chicago, Ill., and frankly we are at a loss for an answer. Personally we quite agree with "Hostess" about the matter of haircuts and shoes, but lack the time to accompany actors to their barbershops and shoe dealers even if we were invited. Here is the protest from a woman with a remarkable sense of the fitness of things:

May I ask a question that I hope will prove a suggestion? Why, Oh why, do not the actors in films devoted to society, cut their hair like gentlemen? And why do they not give the same attention to their shoes that they give to the rest of their costume?

The shaved (instead of clipped) neck goes hand in hand with the enormous bump on the toes of their shoes—but one is likelier to find the combination on one's grocer than on the men seen in society or society drama.

JOHN TRAVIS writes:

I was much pleased to see in your magazine those articles about Arthur Johnson. I have long thought it a great shame that such a good comedian as he should give up comedy, and I hope you will continue your good work until he does as we all want him to. If he could also secure our old favorite Flo Lawrence again I would have nothing left to wish for in the moving picture line. Your magazine is perfect. Long may it prosper.

BENNIE, Philadelphia, Pa., objects strenuously after this fashion:

In the inquiry columns a MIRROR reader from Williamsport, Pa., criticises writing in the pictures. He refers to our Prize Essay in which he claims the girl simply scrawls over the paper and it looks ridiculous. Well, our friend from Williamsport evidently never got an idea for a story for when you do you write it down on paper as fast as your hand can push the pencil to get it down before the idea dies out, and besides the picture was only 1000 feet, and if we were to follow our friend's ways we would have to run the scene 90 feet longer and consequently sacrifice one or two necessary scenes. In this case the girl's essay depended upon whether she would win the prize of $300, which I think, she needed very badly for the folks at home. As soon as she got an idea she certainly pushed her pencil along to the tune of Dixie, and as I stated before she wanted to get it down before the idea died out. I don't believe panning is necessary where it is not just.

M. L., Wayne, Pa.: Dick Neill is with the Western Edison Company under the direction of J. Searle Dawley.

Word for word we print the following letter from Miss Talshner, New York City. At least it sounds sincere:

I take pleasure in writing you a few lines again. Yes, I would also wish, why aint it Arthur Johnson to lead the grand march with Florence Lawrence at the Exhibitors' Ball? There are a great many of us that will attend that ball. Of course not for any enjoyment or anything else, but we are simply going there only for the pleasure of seeing that charming and dainty Florence Lawrence. We are all so anxious to see her, if she is in real life so sweet as she appears in pictures. And to see that handsome actor Arthur Johnson. Why didn't he get the invitation to lead the march? You know yourself we haven't now the pleasure of seeing them play together. No doubt we would of been much pleased if they at least would of lead the grand march. Believe me that there separation is one of the greatest misfortunes to the whole motion picture public. True there never was no two players more suited to each other, than they were.

SCIENCE AND CHICKENS, TOO.

Word comes from England, via the London *Pelican* that Charles Urban, the pioneer of Kinemacolor is preparing for his future residence an old country mansion about fifteen miles from Waterloo. Report goes on to say that he is going to be a scientist when he feels like it and for the rest will amuse himself by raising chickens. On the grounds of his new property Mr. Urban will erect a large studio, flanked by dressing rooms, wardrobe rooms and every convenience for the large company of actors that will produce Kinemacolor dramas.

FIRST OUTING A SUCCESS.

Exhibitors' League Has Big Time in Cincinnati Zoological Garden.

The first outing given by Cincinnati Local Branch No. 2 of the Motion Picture Exhibitors' League of America on Oct. 5, in the Cincinnati Zoological Garden, was a great success. At one o'clock there were at least 10,000 people in the park when M. A. Neff, president of the League; John J. Hess, J. B. Glassmeyer, Otto Lightner, Dr. Kolb, F. A. Botts, Henry Levy, Herman Eggers, H. Lehman, N. B. Rogers and F. L. Emmert, met Hon. Henry T. Hunt, Mayor of Cincinnati; Hon. James M. Cox, Democratic candidate for Governor of Ohio; A. L. Garford, Bull Moose gubernatorial candidate; Mayor George E. Phillips of Covington, Ky., and Attorney-General Hogan, at the Sinton Hotel, and escorted them to the Zoological Garden in automobiles with banners flying.

On arrival at the Garden, pictures of Mayor Hunt, Mayor Phillips, Hon. Jas. M. Cox and A. L. Garford were taken; then a parade was formed, headed by Cincinnati Local No. 2, followed by the representatives of the Boosters League of Cincinnati (which also represented the Chamber of Commerce), the Boy Scouts and animal parade of the Zoo. After the parade was over, Mr. Neff called the meeting to order, and introduced Mayor Hunt, who extended the keys of the city to the visiting exhibitors and friends. Other speakers were A. L. Garford and James M. Cox. Everybody was there as expected, with the exception of Pathe's man. G. W. Peters and F. Owens of Gaumont and Universal Weekly report that the pictures are fine and will be released in a short time.

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ASHLEY MILLER — The Boy and the Girl / The Little Girl Next Door / The Foundling
NEXT—A Suffragette in Spite of Himself—Oct 30

C. JAY WILLIAMS — Uncle Mun and the Minister / Outwitting the Professor / Like Knights of Old
NEXT—Bringing Home the Pup—Oct. 29

HAROLD M. SHAW — Mary in Stage Land / The Girl from the Country / A Fresh Air Romance
NEXT—At the Masquerade Ball—Oct. 33

CHARLES J. BRABIN — The Usurer's Grip / Under False Colors / A Soldier's Duty
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